



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Post-Office Order, to AUGENER and Co., 86, Newgate Street, London, E.C.

VOL. XIV., No. 163.]

JULY 1, 1884.

PRICE 2d.; PER POST, 2½d.

FR. NIECK'S "CONCISE DICTIONARY OF MUSICAL TERMS."

To give in any way adequate idea of a work in a short notice is impossible; we shall, therefore, supplement last month's review of the work in question by a description of its contents and arrangement, and by a few extracts.

By beginning with an introduction the author was enabled to treat of the elements of music connectedly, and to refer to complete expositions of the various constituents of the science of music when in the dictionary itself he speaks of details. His object seems to have been to combine brevity with clearness and completeness.

The introduction consists of sixteen chapters, respectively treating of—(1) What is Music? (2) The Material of Music. (3) How is the Pitch of Musical Sounds represented in Writing? (4) Sharps, Flats, and Naturals. (5) Scales. (6) Keys and their Signatures. (7) Intervals. (8) Chords. (9) Value of Notes and Rests. (10) Time and Accent. (11) Different Kinds of Accent. (12) Time, in the sense of Movement. (13) Form. (14) Ornaments, or Graces. (15) Signs now or formerly used in Music. (16) Abbreviations.

Numerous musical examples and diagrams illustrate the letterpress. In the chapter on form is to be found the first movement of Mozart's c minor Sonata analysed; the chapter on ornaments comprises, besides other examples, J. S. Bach's "Explication of Diverse Signs," François Couperin's "Explication des Agréments et des Signes," and J. Ph. Rameau's "Table pour les Agréments."

From the articles of the Dictionary, many of which are of considerable length (for instance, Sonata, Concerto, Fugue, Greek Music, Relation of Keys, Solmisation, Tablature, Organ, Accidentals, Horn, Valves, &c.), we shall now make some quotations:—

Ad libitum (Lat.) At will. (1) This term implies that the time, and the rendering generally of a passage, is left

to the judgment of the performer. (2) In titles and in scores the phrase is used to indicate that one or more parts may be performed or left out. (3) *Cadenza ad libitum* means either that the performer has to provide a *cadenza* himself, or that he may at his pleasure introduce one or not.

Ballad. This word is derived from *ballata* (dancing song), which in its turn is derived from *ballare* (to dance). The popular meaning of *ballad*, in English, is "a simple song;" the specific and more widely accepted meaning is "a lyric-narrative poem or the music to such a poem." Ballads have been composed for a single voice (which is the most reasonable course), for several voices, for chorus with and without accompaniment, and also for single instruments with and without accompaniment, and for orchestra.

Changing note. (1) A passing note on the accented part of a bar. (2) With the old contrapuntists, a passing discord on the unaccented part of the bar which does not proceed by degree but by leap, and consequently is not regularly resolved. The second note in the following series is such a changing note (*nota cambiata*): *d' c' a b | c'*.

Chant. A short composition to which the Psalms and Canticles are sung. There are two kinds of chants, Gregorian and Anglican. The latter are either single or double chants. A single chant consists of a strain of three and one of four bars. Double chants consist of four strains respectively of three and four, and again of three and four bars. Quadruple chants have latterly also been introduced. Apart from tonality and rhythm, the ancient Gregorian chant differs from the modern Anglican chant by certain opening notes called the *intonation*. The several parts of the Gregorian chant are: the intonation, first reciting note, mediation, second reciting note, and termination. The Anglican chant begins at once with the reciting note. Monotone recitation (on the reciting note) followed by melodic modulations (the mediation and termination) in the middle and at the end of each verse, are the characteristics of what, in the restricted sense of the word, is called "chanting," the original and wider meaning of the word being "song" or "singing." (v. Ambrosian Chant, Gregorian Chant, and Plain-Chant.)

Chromatic. This word, derived from the Greek *chroma*, colour, has a twofold meaning. (1) In modern music, progressing by semitones, chromatic in distinction from diatonic (*q.v.*).—*Chromatic notes* are notes of the diatonic scale altered by sharps, flats, or naturals.—A *chromatic scale* is one which proceeds throughout by semitones. (*v.* Diatonic scale.)—A *chromatically altered chord* is a chord which contains one or more notes foreign to the key to which it belongs, one or more notes proper to the key being sharpened or flattened a semitone. (2) In the musical genus called by the ancient Greeks *chromatic*, the tetrachord (a series of four notes, a division of the scale) ascended by two semitones and a tone and semitone; for instance, *b c d e*.

Enharmonic. (1) In our present system of music with its twelve equal semitones in the octave, those notes, intervals, and scales are called enharmonic which differ in notation but not in pitch. (*v.* Introduction, § V., p. 9).—*Enharmonic chords* are chords which have in common one or several notes the same in pitch but different in notation. An *enharmonic modulation* is one by means of such chords. (2) With the ancient Greeks the word "enharmonic" had an entirely different meaning. In their *enharmonic genus* the tetrachord presented itself as a progression of two quarter tones and a major third; for instance, $e^{\frac{1}{4}}e + \frac{1}{4}f^{\frac{2}{4}}a$ (a development from the tri-chord *e f a*.)

False relation. The principal and most objectionable kind of false relation arises where a note which has appeared in one part reappears immediately after in another part chromatically altered—*i.e.*, a semitone flattened or sharpened (*a*). As numerous examples in our best composers show, such progressions have by no means always a bad effect. Another kind of false relation is the occurrence of the *tritonius* (an augmented fourth or diminished fifth) between the first note of the one and the second note of the other of two progressive parts. Hence the strict prohibition by the old theorists of the progression of two major thirds (*b*). The practice and teaching of more modern times deals with this matter in a high-handed way.



Figured bass. A short-hand system of noting harmonies. It consists of a bass part with figures which indicate the principal intervals of the intended chords. In the case of triads, unless they are inverted, the bass is generally left without figures. Accidentals affect the corresponding intervals of the figures beside which they stand. An accidental standing by itself affects the third above the bass note. A stroke through a figure shows that the interval is sharpened a semitone. An oblique stroke under or above a bass note indicates that not the note thus marked, but the following one, is the basis of the harmony to be taken; horizontal lines indicate that the harmony has to be continued whilst the bass proceeds; and the words *tasto solo* or the sign *o* indicate that nothing but the bass notes is to be played. (*v.* Introduction, § VII., pp. 15 and 16, and § XV., p. 57.)

Flute. There are two kinds of flute: the *flûte à bec* (beak-flute), or direct flute, and the *flûte traversière*, or cross-flute; the former has a plugged mouthpiece at one end of the tube, the latter is blown through a lateral hole. Excepting the flageolet, the *flûte à bec* has entirely disappeared, at least among the art-producing European nations. The instrument understood when we now speak of the flute is the cross-flute, also called German flute. It is generally made of wood, sometimes of metal, and consists of a conical tube, stopped at its wider end, and provided with six finger-holes and a number of keys. As improved by Böhm, it has a compass from *c'* to *c'''*. Music for this instrument, which is one of the most important members of the orchestra, is written as it sounds. A small, or octave, flute, the *flauto piccolo* (with a compass from *d''* to *a'''*; written *d'-a''*), is also sometimes used in the orchestra. In military bands flutes in E flat and in F, and small flutes an octave higher, are to be met with. Now flutes are also made cylindrical and of ebonite.

Frets. Thin strips of wood, metal, or ivory, inserted transversely in, and slightly projecting from, the finger-board of various stringed instruments—the old viols, lutes, theorbos, and the still flourishing guitar—in order to facilitate correct stopping. Catgut frets, too, are found on old instruments. Strings bound round the necks of instruments were indeed the earliest frets.

Harpichord. A keyboard instrument, one of the predecessors of the pianoforte. The strings, instead of being struck by tangents, as in the clavichord, or by hammers, as in the pianoforte, were plucked by quills or pieces of hard leather. (*v.* Jack.) The *spinnet* and *virginal* are varieties of the harpichord, differing from it in size and form. The form of the harpichord is indicated by the German name of the instrument—*Flügel*, wing. The harpichord had often more than one keyboard, and also was provided with stops by which the tone could be modified.

Lyric, or Lyrical. These words—which in the first place signify "pertaining to the lyre," then also "fitted to be sung to the lyre," and, lastly, "appropriate to song"—are especially applied to poetry and music which expresses individual emotions. The lyrical in poetry and music has been described as the perfect and most euphonious expression, as the ideal representation, or objectivation, of subjective feelings. The words *lyric* and *lyrical* are used in distinction from *epic* (narrative) and *dramatic*. A *lyric drama* is a synonyme for opera; the *lyric stage* for operatic stage. An opera is called *lyric* when the lyric element predominates over the heroic—sentiment over action.

Madrigal. This word, of uncertain derivation (*mandra*, flock?), has two significations: (1) A short lyrical poem of no fixed form. A pastoral or amorous song. (2) A vocal composition mostly in four or five parts, often also in six or three parts, more rarely in seven, and still less rarely in two parts. It had its origin in Italy, where it came into vogue in the sixteenth century, flourishing in this and the following century. Next to Italy the madrigal was most successfully cultivated in England. Thomas Morley, one of the most famous madrigalists, tells us (in 1597) that it was, next to the motet, the most "artificial" kind of music, but at the same time one of the most delightful to men of understanding. And he demanded from its composers not only "points" and all sorts of contrapuntal devices, but also "an amorous humour" and an inexhaustible variety of sentiment.

Minuet. A dance of French origin in ternary time—usually in $\frac{3}{4}$, sometimes in $\frac{3}{8}$ time. Its movement and character changed in the course of its career. A courtly stateliness and well-regulated gaiety are its most prominent features. By its introduction first into the *Suite* and *Partita*, and afterwards into the *Sonata*, *Symphony*, &c., it has become an artistic form of importance. In the sonata and symphony it generally consists of two minuets, each of two parts, the first minuet being repeated after the second, which is called the *trio* (*q.v.*). The composers in thus treating the minuet artistically have by no means always retained the original nature of the dance; on the contrary, have produced under this name pieces very different in movement and character.

Motion. (1) The melodic progression of a part considered by itself. It may be either *conjunct* or *disjunct*, that is, the progression may be by degrees or by skips. (2) The melodic progression of two or more parts considered in their relation to each other. There are three kinds of motion: (a) Similar motion, when two parts ascend and descend together. (b) Contrary motion, when the one ascends and the other descends. (c) Oblique motion, when one part remains stationary while the other ascends or descends. —The simultaneous combination of these three kinds of progression is called "mixed motion."

Mystères (Fr.), **Mysterien** (Ger.), **Mysteries**. A kind of religious drama, rude theatrical representations of sacred history in vogue during the middle ages, and deriving their name from the mysteries of the Christian faith of which they treat. The scope of their subjects extends from the Creation to the Last Judgment, comprehending "the whole scheme of man's fall and redemption." The Passion Plays still performed at Ammergau and some other places are survivals of the old mysteries. As ancestors of our opera and oratorio these latter cannot but greatly interest the student of musical history. (*v.* *Miracle-Plays*, and *Moralities*.)

Opera (It.). A musical drama. This at any rate the opera pretends to be; it is, however, often merely a stage concert with some sort of dramatic action for pretext. The chief constituents of the opera, apart from the overture, are the recitative, aria, chorus, and the various kinds of *ensemble*—duet, trio, quartet, quintet, sextet, &c.—of which the finale is the most important. The finale is generally of a complex form; duets, trios, &c., are mostly, and choruses sometimes, modelled on the aria form, or rather forms. (*v.* *Aria*, *Recitative*, and *Finale*.) Opera came into existence about 1600, and since then has undergone many changes. Its latest reformer was Richard Wagner, who, on the one hand, paid special regard to the dramatic and poetic aspect of the opera, and, on the other hand, abandoned independent, self-contained forms, and to some extent levelled, as it were, recitative and aria. In the following articles some of the various kinds of opera are mentioned.

Overture. The name of the opening orchestral piece of an opera, oratorio, cantata, or other large vocal work. Formerly this term was sometimes applied to the first number of series of pieces for one or several instruments, such as *Suites* and *Partitas*; now frequently to independent orchestral compositions, the so-called concert-overtures.

The modern overture—in place of which one finds often in operas, oratorios, &c., a prelude or introduction—presents itself generally in one of the following forms:

(1) In the sonata form, or to be more explicit, in the first-movement form of a sonata. Nearly all concert-overtures and a great number of overtures to vocal works are in this form. (2) In the sonatina form, that is, in the first-movement form of the sonata without the middle division—the development, or working-out section—instead of which a few intervening bars or passages are introduced. (3) In a form not classifiable under any of the generally accepted patterns, and based in part or wholly on motives derived from the work to which it is prefixed. (4) In the form of a *pot-pourri* of operatic airs.

Of the older overture are especially notable these two species:—

(1) The French, or Lully's, overture, which always begins with a slow, stately movement, followed by a quicker movement in the fugal style, and often, but not always, concludes with another slow movement, a modification of the first. (2) The Italian, or Scarlatti's, overture, which consists of one slow and two quick movements, the former being placed between the latter.

Reeds. Slips of cane or metal which are set in vibration by the breath of the player or the wind of bellows. The oboe, bassoon, and clarinet have reeds of cane—the first two a *double reed*, the third a *single reed*. The harmonium and the reed-pipes of the organ have *metal reeds*: those of the former are *free reeds*, those of the latter are *beating*, or *striking*, reeds. Both these kinds of reeds are placed in front of apertures and fixed at one of their ends; but the free reed is smaller than the aperture and can move hither and thither, while the beating reed is larger, and consequently can move only one way.

Romantic. What is peculiar or similar to the literature and art of the middle ages, in contradistinction to classical, what is peculiar or similar to the literature and art of antiquity. The romantic comprehends the novel, uncommon, strange, fantastic, supernatural, and the like. "The real and proper use of the word," says Ruskin, "is simply an improbable or unaccustomed degree of beauty, sublimity, or virtue." Weber and Spohr are romanticists. Beethoven is at least as much a romanticist as a classicist. But when we now speak of romanticists or the romantic school, we think of the composers that began to flourish in the second quarter of this century, of the neo-romanticists—Schumann, Chopin, Berlioz, Liszt, &c. (*v.* *Classic*.)

Suite (Fr.). A series, a set, *i.e.*, a series, or set, of pieces (*suite de pièces*). In the earlier part of the eighteenth century and anterior to that time a suite consisted in most cases of dances, to which, however, was often added a Prelude as an introductory first piece. Other pieces than dances were also occasionally interspersed—for instance, in some of J. S. Bach's suites we find an *Air*. As to the dances, they were artistically treated, differing from those intended to be danced to both in form and style, and not unfrequently also in character. Bach's *Suites Anglaises* all open with a Prelude, but his *Suites Françaises* are without such an introductory piece. The first of Bach's *Suites Anglaises* contains the following pieces: (1) Prelude; (2) Allemande; (3) Courante; (4) Sarabande; (5) Bourrée; (6) Gigue. Instead of the Bourrée we find in others of the master's suites a Gavotte, or a Menuet, or a Passepied. The Allemande is generally the first of the dances; the order and selection of the other dances were less settled, but the Courante and Sarabande were very common as the second and third constituents, as was also the

Gigue as the last. Other dances to be met with in suites are the Loure, Anglaise, Polonaise, Pavane, &c. As a rule the pieces are all in the same key. Their number differed. In recent times composers have taken the suite again into favour. But the modern suite is more varied than the old; its constituents comprise not only dances of the past and present, but also characteristic pieces of all sorts, even fugues. It need hardly be added that the moderns do not, like their forefathers, adhere to unity of key.

EXCERPTS FROM AND REMARKS ON WAGNER'S PROSE WRITINGS.

By FR. NIECKS.

I.

(Continued from page 123.)

ALTHOUGH Wagner admits that Boieldieu's *La Dame Blanche* had afforded him "serene and rational pleasure," and Auber's *Le Maçon* had entertained him "in the most agreeable manner," he had no sympathy whatever with the French *opéra comique*. Indeed, there was only one French musico-dramatic work which excited our master's enthusiastic admiration—namely, Auber's *La Muette* (Masaniello).

"Here was a 'grand opera,' a complete five-act tragedy, wholly in music: but of stiffness, hollow pathos, high-priestly dignity, and all such classical stuff, there was no trace; hot to burning, and entertaining to ravishment."

"To imitate *La Muette* was out of the power of all, of Italians as well as Frenchmen, yea, even of its author himself."

"If we try to explain the solitariness of this work, which might also be regarded as inimitableness, we cannot but find that here took place an excess that was possible only to the French mind, and to it no more than once."

"The scores of Auber offer us certainly many excellences and effective innovations, which since then have become the common property of all, more especially of French composers. To these excellences and innovations belong, first of all, the brilliant instrumentation, the striking coloration, the certainty and boldness of the orchestral effects, among which is to be numbered his treatment, previously considered so risky, of the stringed instruments, especially the violins, from which he now in a body exacts the most arduous passages. If we add to these influential innovations the master's drastic grouping of the choral *ensemble*, which he almost for the first time sets in motion as a mass that really acts and seriously interests us, we have yet to mention with regard to the internal structure of his music quite particular peculiarities in the harmonisation, and even in the part-writing, which, indeed, as an enrichment of the means for striking dramatic characterisation has been retained and utilised by Auber and his successors. Noteworthy, too, is the subtle attention which the master keeps always fixed on the scenic action, in which nothing escapes him that may be ingeniously utilised by him as interesting musical pictures for the introductory and concluding orchestral symphonies, which previously consisted of trivialities. But the uncommon, almost ardent warmth, which, on this occasion, Auber knew how to maintain by his music, as it were, in glowing flow, remained a peculiarity of this particular work; we must assume that he had then reached the zenith of his endowment, of his whole nature. It is, however, matter for

wonder that this warmth, as it even as such never showed itself in him again, should not really have its seat in his artistic nature itself. Though Auber did not find again for the revival of this warmth a subject so extraordinarily stirring as that of *La Muette*, it is, nevertheless, more than strange that it became so entirely refrigerated in the artist as never to reveal itself even so much as slumbering." (From "Reminiscences of Auber.")

In his æsthetical and critical writings Wagner has not a single good word for Rossini. Nevertheless, even the severest censures redound, in a certain sense, to the Italian master's credit; for they show that his gifts, though he did not make the best use of them, were most wonderful. Take, for instance, this remark: "Rossini, with his vigorous, luxuriant nature, survived Bellini's and Donizetti's consumptive variations on his own voluptuous theme." And Rossini, according to Wagner, not only survived such weaklings as these, but also tore off the pompous mask from the face of that corpse, the serious French opera of his day. What, however, induces me to mention Rossini in this chapter is "A Reminiscence of Rossini" (Eine Erinnerung an Rossini) which Wagner published long after his violent onslaughts on the Swan of Pesaro. This piece of personal history affords an instructive example of how even the most Rhadamanthine judge will yield to gentle influences. During Wagner's stay in Paris, in 1860, various French papers published piquant anecdotes *à propos* of the German composer, the authorship of which they attributed to Rossini. The latter wrote to one of these papers protesting against this attribution, saying that he would not presume to judge Wagner as a composer as he knew only a march of his, and that certainly he could not condemn his music as this march had pleased him very well. Thereupon Wagner called on Rossini, returning from this visit charmed with his new acquaintance's amiability, good sense, and modesty. Indeed, so potent was the charm which the wily Italian had thrown around the simple German, that the whilom ruthless uncompromising censor now wrote:

"By these [remarks] and the seriously benevolent manner in which Rossini had expressed himself, he gave me the impression of the first truly great and estimable man that I had as yet met in the art-world."

What reader of "Opera and Drama" could have dreamt that its author ever would let drop from his pen words like those I italicised?

Many were the objects of Wagner's aversion; none, however, can be so aptly described as *sa bête noire* as Meyerbeer. The reason of this was twofold: the unideal eclecticism of the criticised master's works, and the fact of their being the most serious obstacles to the success of the critic's own creations. In the large mass of Wagner's condemnatory and abusive Meyerbeer criticism, only the following page affords some relief.

"Where the poet forgot his compulsory consideration for the musician, where he in his dramatic compilatory process had involuntarily found a moment in which he

might inhale and again breathe forth the free refreshing air of human life, he suddenly imparts also to the musician this inhalation as an inspiring breath, and the composer who, in the exhaustion of all the means of his musical predecessors could not produce a single trait of real invention, is now at once able to find the richest, noblest, and most touching musical expression. I recall here chiefly particular traits in the well-known painful love-scene of the fourth act of the *Huguenots*, and before all the conception of the wonderfully-touching melody in C flat major, by whose side, as the most fragrant blossom of a situation which lays hold of all the fibres of the human heart with blissful pain, can be placed only very few, and certainly only the most perfect musical works. I emphasise this with the sincerest joy and real enthusiasm, because just in this instance the true essence of the art is demonstrated in a manner so clear and irrefutable that we cannot but perceive with rapture how the capability of true art-creation must come even to the most depraved music-maker as soon as he enters on the domain of a necessity which is stronger than his selfish arbitrariness, and suddenly directs his perverted striving, to his own advantage, into the true path of genuine art." (From "Opera and Drama.")

Although many will have their doubts as to the correctness of Wagner's reasoning, all will readily assent to his judgment. That the love-scene in question is one of the finest and most powerful conceptions in the domain of the music-drama and the supreme achievement of Meyerbeer is a fact that may be safely regarded as indisputable.

Palestrina is the only composer that has Wagner's unreserved approval. Some may say that this is an exemplification of the paradox, "*les extrêmes se touchent*." But I think it is the distance which separates the two that enabled the master of the nineteenth century to do full justice to him of the sixteenth. Do we not find it easier to be fair in our criticism of the Fins and Laplanders than in that of our neighbours on the other side of the Channel? It is because the Italian and the German master are antipodes, because their strivings and ideals so entirely exclude each other, that the self-asserting Wagner could for once be wholly self-forgetting and generously appreciative. But although I have a distinct general impression of our author's veneration for the *princeps musicæ*, I hardly know how to substantiate my statements by quotations, for his remarks on the older master are mostly *en passant* utterances. Here, however, are a few extracts which will tell as much as any other passages that may be found in Wagner's writings. That the composer of *Tristan und Isolde*, the drama of passion *par excellence*, edited Palestrina's *Stabat Mater* is an interesting fact, which, however, cannot be unknown to the reader.

"If the Catholic church music in the prevailing disposition of the time, especially in the Catholic Court Church of Dresden, is to be justly preserved, it must recover the almost wholly lost dignity and religious sublimity and inwardness. Pope Marcellus, in the sixteenth century, had the intention to turn music out of the church, because its then scholastic speculative tendency threatened the inwardness and piety of the religious expression. Palestrina saved the church music from banishment by endowing it with this requisite expression; his works, as well as

those of his school and the century nearest to him, comprise the blossom and highest perfection of Catholic church music: they are written only for performance by human voices. The first step towards the decay of the true church music was the introduction of orchestral instruments." (From "Plan for the Organisation of a German National Theatre.")

In his "Beethoven" Wagner remarks that with Palestrina's music religion too disappeared from the Church.

"Thus the Italian opera became an art-*genre* entirely *sui generis*, which, as it had nothing to do with the true drama, remained in reality also a stranger to music; for from the rise of the opera in Italy dates the decay of Italian music: an assertion which will be clear to him who has obtained a full conception of the sublimity, the wealth, and the unspeakable expressive depth of the Italian music of former centuries, and after hearing, for instance, Palestrina's *Stabat Mater*, he can impossibly maintain that the Italian opera is a legitimate daughter of this wonderful mother." (From "The Music of the Future.")

With these utterances about Palestrina I conclude the first chapter of my excerpts from and remarks on Wagner's prose writings.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 125.)

ITALIAN AND SPANISH ORGANISTS.

1300.

(About) 1325—1390. LANDINO, FRANCESCO, CIECO (the Blind), called FRANCESCO DEGLI ORGANI; b. at Florence, d. there. In his time very celebrated as comp. and org. (Active) 1333. FRANCESCO DA PÉSARO. Org. of San Marco, at Venice.

(About) 1390. CIRCO, FRANCESCO. Org. at Florence; he had the reputation of being the best organist of his time.

1400.

(About) 1430—(d.?). SGUARCIA, LUPO ANTONIO. Org. in Rome. (No details about place of birth and death are known.)

1500.

(About) 1500—1571. CORTECCIO, FRANCESCO; b. in Florence. Org. and comp. of sacred works.

1510—1586. GABRIELI, ANDREA; b. at Venice (Cana- reggio); also called GABRIELI DA CANAREIO; d. there. Org. and comp.; pupil of Adrian Willaert (1480—1560); successor of Claudio Merulo (1533—1608) as org. of San Marco; Teacher of his nephew, Giovanni Gabrieli, Hans Leo Hassler (1560—1612), and Jan Pieters Sweelinck (1560—1621); composer of 5-part "Sacrae cantiones," 4-part "Cantiones ecclesiasticæ," 6-part missas, 2 books of 5 and 6-part madrigals, 3 books of 3—6-part madrigals; canzoni alla francese per l'organo; Intonazioni d'organo; Ricercari per l'organo, &c.

1512 (1513?)—1590. SALINAS, FRANCISCO; b. at Burgos (Spain), d. at Salamanca. Org. and author of "De Musica libri VII., in quibus ejus doctrine veritas tam quæ ad harmoniam quam quæ ad rhythmus pertinet, juxta sensus ac rationis judicium ostentitur;" &c. (1577).

1533—1608 (?). MERULO (really MERLOTTI), CLAUDIO (da Correggio); b. at Correggio, d. at Parma. In 1557, org. of the second, and in 1566 of the first, organ in San Marco, Venice; comp. of madrigals, Sacrae cantiones, 6-part motets, Ricercari da cantare a 4 voci; of greater importance are, however, his organ works: Toccate d'intavolatura, and Ricercari d'intavolatura (1604 and 1605); Compare Catelari's Memorie, &c. (1859); pupil of Baldassaro Donati.

- (About) 1540—d (?).—MILLEVILLE, ALESSANDRO; b. at Ferrara. Org. and comp. of motets and madrigals.
- (About) 1540—(?). BARIOLA, OTTAVIO; b. at Milan. Org. and comp. of Ricercati and other organ-works.
- (About) 1550—1619. ANTEGNATI, COSTANZO; b. at Brescia, d. (?). Org. and comp. of hymns, madrigals, &c.
- (About) 1550 (?). EREMITA, GIULIO; b. at Ferrara. Org. and comp. of sacred music.
- (About) 1550—(?). LUZZASCO, LUZZASCHI; b. at Ferrara. Org. and comp. of madrigals.
- 1557—1612. GABRIELI, GIOVANNI, pupil and nephew of Andrea Gabrieli (1510—1586); b. at Venice, d. there. Successor of Claudio Merulo (1585), as first org. of San Marco; teacher of Heinrich Schütz (Sagittarius), (1585—1672); comp. of sacred works and of excellent pieces for double and triple choirs (Cori spezzati). Compare Johannes Gabrieli und sein Zeitalter by K. Von Winterfeld, Leipzig, 1834.
- (About) 1560—(?). BALLIONI, JERONIMO. Org. and comp. of 6-part motets. All details are wanting.
- (About) 1570—(?). CIMA, GIOVANNI PAOLO; b. at Milan. Org., comp. of works for the organ and church.
- (About) 1570—(?). ARNONE, GUGLIELMO; b. (?), d. (?). Org.; sacred works for 8 parts.
- (About) 1576—1612 (?). ALA, GIOVANNI BATTISTA. Org. of the Church dei Servi, of Monza; comp. of canzonettas and madrigals; Concerti ecclesiastici; motets (in the Pratum musicum).
- (About) 1580—1660. PATAVINO, ANNIBALE; b. at Padua, d. (?). Org. and comp. of sacred music, 6-part motets, &c.
- 1587—1640. FRESCOBALDI, GIERONIMO (GIROLAMO); b. at Ferrara, died at Rome (?). Pupil of Francesco (not Alessandro) Milleville; org. of St. Peter, in Rome (1615); and comp. of madrigals, toccatas, ricercati, &c.; teacher of J. J. Froberger (1635—1695). Some of Frescobaldi's pieces are to be found in Clementi's "Practical Harmony," and Pauer's "Old Italian Composers."
- (About) 1595—(?). QUAGLIATI, PAOLO; b. (?), d. (?). Composer of Motetti e dialoghi a 2—8 voci (1620); org. All details are wanting.
- (About) 1599, or 1600—1676. CAVALLI, FRANCESCO (really PIER FRANCESCO CALETTI-BRUNI); b. at Crema; d. at Venice; org. (1665) of San Marco, of Venice; comp. of several good operas.
- 1600.**
- (About) 1600—1668. ROVETTA, GIOVANNI; b. at Venice, d. there. Org., and comp. of sacred music and operas; pupil of Monteverde.
- (About) 1625—1690. LIBERATI, ANTONIO; b. at Foligno. Org., and comp. of psalms, oratorios.
- 1625—1690. LEGRENZI, GIOVANNI; b. at Clusone, near Bergamo, d. at Venice. Teacher of Lotti; org. and comp. Much admired by Seb. Bach.
- 1637—1710. PASQUINI, BERNARDO; b. at Massa di Valnevol, Tuscany. Pupil of Marc Antonio Cesti (1620—1669); for many years org. of Santa Maria Maggiore at Rome; among his pupils are Francesco Durante (1684—1755), and Francesco Gasparini (1668—1737). Comp. of several operas and "Toccatas et Suites pour le Clavecin" (1704). (See Pauer's "Old Italian Composers.")
- 1659—1725. SCARLATTI, ALESSANDRO; b. at Trapani (Sicily), d. at Naples. Pupil of Carissimi (?); father of Domenico Scarlatti; org., and comp. of an unusually great number of sacred and dramatic works.
- 1667—1740. LOTTI, ANTONIO; b. at Venice (some biographers give Hanover as place of birth), d. there. Pupil of Legrenzi. In 1736, org. of San Marco. Comp. of sacred works and seventeen operas.
- 1669—? CARESANA, CRISTOFORO; b. in Tarento, d. (?). Org., and comp. of solfeggi, &c.
- 1669 (1666 ?)—1733. ALGHISI, FRANCESCO; b. at Brescia, d. (?). Org., and comp. of dramatic works.
- About 1675—? CASINI, GIOVANNI; b. at Florence, d. (?). Org., and comp. of motets and organ pieces.
- About 1680—? GRECO, GAETANO; b. at Naples, d. (?). Org., teacher of counterpoint, and composer of sacred music.
- Mem.* About this time must have been born CALEGARI, PADRE FRANCESCO ANTONIO; b. at Padua, d. there. He belonged to the order of the Franciscans; from 1724 till 1740 conductor of the Chapel of the great Minorite Monastery, in which appointment he was succeeded by Valotti and Sabbatini; he died 1740.
- 1697—1780. VALOTTI, FRANCESCO ANTONIO; b. at Verucelli, d. (?). Org., and comp. of sacred music; teacher of Abbé Vogler, Sabbatini, &c.
- 1697—1780. PETRALI, VINCENZO ANTONIO; b. Crema, died (?). All further details are wanting.
- 1700.**
- 1704—1766. PESCE, GIOVANNI BATTISTA; b. at Venice, died there. Org.; pupil of A. Lotti (1667—1740). Comp. of operas, nine sonatas for the clavecin, &c.
- 1706—1784. MARTINI, PADRE GIAMBATTISTA; b. at Bologna, d. there. Comp. and excellent scholar; member of the Arcadians of Rome (Aristoxenos Amphion).
- 1710—1770. SANTARELLI, ABBATE GIUSEPPE; b. at Forlì, d. at Rome. Org., and comp. of sacred music.
- 1711—1775. VENTURELLI, GIUSEPPE; b. at Rubiera, d. at Modena. Org., composer (?).
- 1738—1797. BURONI, ANTONIO; b. at Rome, died there. Org.; teacher of Muzio Clementi (1752—1832).
- 1738—1817. FURLANETTO, BONAVENTURA (Musin); b. at Venice, died there. Org. and comp.
- 1752—1832. CLEMENTI, MUZIO; b. at Rome, d. at Evesham (Worcester). Pupil of the organist Buroni; Org. (1761), when only nine years old, at Rome.
- 1755—1829. BITTONI, BERNARDO; b. at Fabriano, d. (?). Org. Details are wanting.
- 1755—1821. ALBENIZ, DON PEDRO, a Spanish monk; b. in Biscaya, d. at San Sebastian. Org., and comp. of sacred music; author of a method of music (1800) which is very much esteemed in Spain.
- 1764—1845. BONAZZI, FERDINANDO; b. at Milan, d. there. Org. All details are wanting.
- 1768—1842. PALMERINI, LUIGI; b. at Bologna, d. (?). Org., and comp. of sacred music. All details are wanting.
- 1770—1820. GRAZIOLI, GIAMBATTISTA; b. at Venice, d. there. Pupil of Bertoni; org. of San Marco.
- 1780—? CIMOSO, DOMENICO; b. at Vicenza, d. (?). Org. All details are wanting.
- 1781—1855. PIAZZA, PIETRO; b. at Milan, d. there. Org. All details are wanting.
- 1795—1855. ALBENIZ, DON PEDRO; b. at Logroño (Old Castilia, Spain), d. at Madrid. Org. to the Spanish Court. As pianist, pupil of Henry Herz.
- 1804—? CIMOSI, GUIDO; b. at Vicenza, d. (?). Org. All further details are wanting.
- 1807—1878. ESLAVA, DON MIGUEL HILARION; b. near Pamplona, d. Madrid. Org., and comp. "Museo organico Español."
- 1810—? CLEMENT Y CAVEDO; b. at Gandia, near Valencia (Spain). Org. and teacher. Author of "Grammatica Musical," &c.
- 1814—1876. ABELA, DOM PLACIDO; b. Syracuse, d. Monte Cassino. Excellent org., and comp. of sacred music; prior of the convent of Monte Cassino.
1814. MAGLIONI, GIOVACCHINO; b. Pontassieve, near Florence. Org. (Details are wanting.)
1830. FUMAGALLI, POLIBIO; b. Inzago. Org.; professor of the organ of the Milan Conservatoire.
1835. PAGNONELLI, GIOVANNI BATTISTA; b. Milan. Org. of the Cathedral.
- 1800.**
- FRENCH ORGANISTS.**
- About this time. CHAMPION DE CHAMBONNIÈRES, JACQUES; b. ? d. 1670 in Paris. Excellent org. and clavecinist; teacher of the elder Couperins, d'Anglebert, and Le Bègues. Comp. of suites, &c. See Farrenc's "Trésor du Pianiste."

- 1610—1684. DUMONT, HENRI; b. near Liège, d. Paris. Org., and composer of sacred music; introduces instrumental accompaniment to the Mass.
- 1617—1802. NIVERS, GUILLAUME GABRIEL; b. Melun, d. Paris. Org., comp., and author. Pupil of Chambonnières. "Livre d'Orgue," 1665, 1671, 1675.
- 1630—1665. COUPERIN, LOUIS; b. Chaume (Brie), d. Paris. Org. of St. Gervais, and violinist of Louis XIII.
- 1631—1698. COUPERIN, FRANÇOIS, Sieur de Crouilly; b. Chaume, d. as org. of St. Gervais. Pupil of Chambonnières. "Comp. of Pièces d'orgue consistantes en deux Messes," &c.
- 1638—1669. COUPERIN, CHARLES; brother of Louis Couperin; b. Chaume, d. as org. of St. Gervais. Excellent organist, and father of François Couperin le Grand.
- 1668—1733. COUPERIN, FRANÇOIS, dit le Grand, son of Charles Couperin (1638—1669); b. Paris, d. there. Org.; pupil of Jacques Thomelin. Appointed, 1698, as successor of his uncle François Couperin, Sieur de Crouilly. Comp. of distinguished Pièces de clavecin, 1713, 1716, 1722, 1730. Claveciniste du Roy.
- 1669—1732. MARCHAND, LOUIS; b. Lyons, d. Paris. Eminent org.; already org. of the Cathedral of Nevers when only fifteen years old; 1697, org. of the Jesuit Church in Paris. Comp. of clavecin and organ pieces. Best known by his unsuccessful competition with Bach in Dresden (1717).
- 1676—1749. CLAIREMBULT, LOUIS NICOLAS; b. ? d. ? Org. under Louis XIV.
- 1680—1748. COUPERIN, NICOLAS, son of François Couperin, Sieur de Crouilly; b. Paris, d. org. of St. Gervais.
- 1683—1764. RAMEAU, JEAN PHILIPPE; b. Dijon, d. Paris. Org. and claveciniste; comp. of sacred and dramatic music. Author of a theoretical work on a new system of harmony.
- 1694—1772. DAQUIN, LOUIS CLAUDE; b. Paris, d. there. Org. and comp. of sacred music, and pieces for the clavecin.
- 1700.
- 1725—1789. COUPERIN, ARMAND LOUIS, son of Nicolas Couperin (1680—1748); b. Paris, d. there. Excellent org., who held many distinguished appointments.
- 1711—1772. MONDONVILLE, JEAN JOSEPH CASSANEA DE; b. Narbonne, d. near Paris. Org., clever violinist, conductor, and comp. of motets.
- 1730—? CHARPENTIER, JEAN JACQUES BEAUVARLET; b. Abbeville, d. ? Org. at Lyons and Paris. Comp. See Fugue in G minor, Körner A.
- 1745—1819. SÉJAN, NICOLAS; b. Paris, d. there. Excellent org.; (1760) St. André des Arts, (1772) Notre Dame, (1789) Royal org., (1807) org. Dôme des Invalides, &c. Comp. of sonatas for the violin, trios, &c.
- 1794—1878. BENOIST, FRANÇOIS; b. Nantes, d. Paris. Org.; pupil of the Paris Conservatoire. Org. to the Court, and Professor of the organ at the Conservatoire. Comp. "Bibliothèque de l'Organiste," twelve books; operas, sacred works, &c.
- 1800.
- 1817—1870. LÉFÈBRE-WELY, LOUIS JACQUES ALFRED; b. Paris, d. there. Org. (Madelaïne) and popular comp. Pupil of Benoist and Séjan.
1818. BATTMANN, JACQUES LOUIS; b. Maasmünster (Alsace). Org. Belfort (1840), also in Vesoul. Comp.
- 1820—1876. BATISTE, ANTOINE EDOUARD; b. Paris, d. there. Popular comp. for the organ, and excellent performer.
1822. CLÉMENT, FELIX; b. Paris. Org. Collège Stanislas, St. Augustin, Sorbonne, &c. Author of "Les Musiciens célèbres depuis le XVI. siècle" (1868), "Histoire générale de la musique religieuse" (1861), "Méthode d'Orgue," &c. (1874).
- 1823—1881. LEMMENS, NICOLAS JACQUES; b. Zoerle-Parwys (Belgium), d. Malines. Org., comp., and author; "Ecole d'Orgue."

1829. VILBAC, ALPHONSE ZOEL CHARLES RENAUD DE b. Montpellier. Org. and popular comp.
1834. SALOMÉ THÉODORE CÉSAR; b. Paris. Org. and popular comp.
1835. SAINT-SAËNS, CAMILLE; b. Paris. Org. and comp.
1837. GUILLANT, FELIX ALEXANDRE; b. Boulogne. Org., pupil of Lemmens; comp.

(To be continued.)

GERMAN OPERA AT COVENT GARDEN.

HERR H. FRANKE commenced his season of German Opera on Wednesday, June 4th, with *Die Meistersinger*. There is nothing like a good beginning, and so the choice naturally fell upon the work which had created such a sensation at Drury Lane two years ago. It is very well to achieve a success, but the difficult and all-important matter is to maintain it. This Herr Richter was not quite able to do, for though his band and chorus were excellent, the Eva, Sachs, and Beckmesser, three very important rôles, were not given to vocalists equal to those who took them in 1882. The part of Eva is not suited to Frau Schuch-Proska: her voice has lost some of its freshness, yet she is a clever singer and actress, as was fully shown by her performances in other works. Herr Gudehus was efficient as Walther, and sang the Trial songs in the first act and the Prize song in the third with effect. Herr Fischer was the Hans Sachs. His voice is not powerful, but he is a good actor. Herr Moedlinger as the Beckmesser gave us the ridiculous but not enough of the serious side of the town clerk's character. The serenade in the second act shows to what folly love may drive a man, but for all that, Sixtus Beckmesser was a man of authority and well versed in the "Tabulatur." Herr Schrœdter made a capital David, and Herr Wiegand as Pognor was satisfactory. We must not forget Fräulein Schaernach, who made much of the small part of Magdalena.

On Friday, June 6th, *Der Freischütz* was performed, not with recitative, as on the Italian stage, but with interspersed dialogue. This is the proper form in which it should be given, and any one who has seen the two versions can scarcely be in doubt as to the superiority of the original one. It certainly requires good actors as well as vocalists, but most of the performers at Covent Garden show considerable histrionic ability. The Agathe was Frau Biro de Marion: there is little or no charm in her style of singing, and occasionally her intonation was imperfect. The part of Aennchen was admirably sustained by Frau Schuch-Proska; Herr Gudehus as Max was satisfactory; while Herr Wiegand as Kaspar acted and sang with remarkable intelligence and power. His performance was in fact the chief feature of the evening. The stage effects in the second act (the Wolf's Glen) were somewhat feeble, far more calculated indeed to raise a smile on the faces of the listeners than to strike them either with surprise or terror. The orchestra, under Herr Richter's direction, did full justice to Weber's delicate and effective score.

We were not present on Wednesday, June 11th, when Madame Albani took the part of Elsa in *Lohengrin*, singing it for the first time in German. But in what simple and sympathetic manner she represents the unhappy heroine is so well known to the musical public that details of her performance are scarcely necessary.

On Friday, June 13th, *Die Meistersinger* was repeated with certain changes in the cast. There was a new, but not a better Walther (Herr Oberländer). Herr Reichmann took the part of Hans Sachs. Herr Scheidemantel as Kothner showed that he had a fine voice, and could make good use of it. *Tannhäuser* was given on Saturday

afternoon, June 14th. With the exception of Wolfram, who found in Herr Scheidemantel a most efficient representative, the cast was by no means a remarkable one. The fine playing of the band, the excellent chorus singing (for which we have to thank Herr Armbruster), and the effective way in which the piece was put on the stage, all deserve mention.

The Flying Dutchman, on Friday, June 19th, with Madame Albani as the Senta, was, of course, a special attraction. Herr Reichmann, as the Dutchman, played with great earnestness; but Herr Oberländer (Erik) was not an acceptable lover. Madame Albani, who took the part in German for the first time, sang and acted with wonderful power. The performance, generally speaking, was an effective one: the chorus singing—and there is plenty of it in this opera—was exceedingly good. We have, in noticing this German opera, scarcely mentioned Herr Richter, but it is but right to remind the public how much band, principals, and chorus, owe to his firm and intelligent beat.

Space compels us to notice briefly a very excellent performance of *Fidelio* on Wednesday, June 25. Frau Luger gave a sympathetic and at times powerful representation of the faithful and heroic Leonore. All the parts were creditably sustained, especially as regards the acting. We would specially name Herr Wiegand (Rocco), Herr Schrödter (Jacquino), and Herr Scheidemantel (Minister). The chorus and orchestra were first-rate. There was a very full house.

Foreign Correspondence.

MUSIC IN LEIPZIG.

June, 1884.

AT last the concert season has come to an end. Since the third concert of the Bach-Verein, with a very interesting programme, and that of the Riedel'scher Verein, in which we heard a very good performance of Liszt's *Christus*, the Strassburger Männergesang-Verein gave a concert, which may be regarded as the final one. We could certainly name besides the concerts given by Bilse, but they demand only brief notice, appealing as they do principally to the great public, and including, besides noble orchestral music, a great many dances, worthless solo pieces, &c.; the performances, too, of the better class music are unsatisfactory. At the third Bach-Verein concert of choral music we had two spiritual songs by Eccard, a choral motet by H. von Herzogenberg, the director of the Verein, a psalm for five voices by Heinrich Schütz, and the 117th Psalm by J. S. Bach; besides, we had an organ solo by Herr Homeyer, violoncello solo by Herr Julius Klengel, and some songs.

The renderings were for the most part very satisfactory. The *Christus* was conducted by the composer himself, and the King of Saxony honoured the concert with his presence, though he is known not to favour Liszt's compositions, but rather to dislike them. We doubt whether *Christus* has changed his Majesty's mind. Many beauties scattered through the work are in every case gladly to be acknowledged.

The Strassburger Männergesang-Verein, under the direction of Herr Capellmeister Hilpert, performed its task very well; the sound of the voices is a good one, and the intonation, as well as the ensemble, excellent. We wish they would make a better choice of pieces; we heard but few of any value. Another opera by Nessler, the composer of *The Piper of Hamelin*, has been given at the theatre. The new work is entitled *Der Trompeter von Säkkingen* (the libretto, derived from the well-known

poem by Victor von Scheffel, has been arranged by R. Bunge). We are glad that we can speak of a great and undisputed success: surely undisputed, as there have been already twelve performances before crowded houses. But who would pretend to understand popular taste? The same public that shouted applause to the *Nibelungen* or to the *Tristan und Isolde* cannot now hear often enough *Der Trompeter von Säkkingen*! And yet you cannot imagine a greater difference. Of the new opera by Nessler we must report that, in its lack of any pretension it sinks sometimes to triviality, and contains hardly a number of any importance. But, as we said, the music is unpretending: it is melodious and effectively written for the voices, and we have throughout the agreeable feeling that the composer never endeavours to go farther than his abilities allow. Moreover, the libretto, with the exception of the insipid close, is well put together, and the performance was a very good one. Herr Schelper in the title rôle, and Fräulein Jahn as Marie (Margarethe in Scheffel's poem), and the much-occupied solo trumpet of the orchestra, all deserve special praise. The *Männerchor* was much better than we usually have on the Leipzig stage; Nessler had rehearsed with the Männergesang-Verein *Sängerkreis*, of which he is the director, and they worked with good will as they did before for *The Piper of Hamelin*. The stage effects were brilliant. After the enormous loss the director of the theatre sustained by the opera *Helianthus* (which cost a lot of money, and was performed only a few times) the present pecuniary success is welcome. *Der Trompeter von Säkkingen* may still continue to prove an attraction, and it has already been accepted by several other theatres. The rumour goes that *The Haideschacht*, by Holstein, and Reinecke's *King Manfred*, are shortly to be revived; both works were formerly received with great warmth by the public, but disappeared from the repertoire on account of changes, as well of the direction as of the company. Frau Luger, who is now in London, took leave of the public here as *Fidelio*, and received quite an ovation. Her successor, Frau Moran-Olden, introduced herself in the same part, and from the purely musical side proved herself more than equal to her predecessor.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, June 12th, 1884.

As the theatres in the suburbs are closed till the autumn, and as the Stadttheater is a ruin (burned down on May 16), the friends of the stage have to choose between the Burg-theatre (for drama) and the Hofopera. The latter is reduced to two conductors (Jahn and Fuchs), Herr Hans Richter being in London, and Herr Gericke having resigned his post in May, as he is engaged for the concerts in Boston. The so-called Italian stagione ended on May 16 with *Aida*, Signora Turolla in the title-rôle, Signori Bertini as Radames, Salvati as Amonasro, Pinto as Ramfis, the rest by German singers. It was one of the best evenings of the Italians; Signora Turolla, in particular, showed herself a really dramatic singer, full of temperament. She was afterwards heard four times, as Recha, Selica, Queen of Saba, and again as *Aida*; and was every evening at her best. The difference now was that she sang in her Italian idiom, but her company in the German one. In the same month, in May, we had three other Gastspiele, Fräulein Anna Baier from Graz, Herr Udvardy from Königsberg, and Frau Plankensteiner-Wilt from Olmütz. The first named is a second fioritura-singer, a useful reserve at times. She sang the Isabella (in *Robert*),

and replaced at the last moment Fr. Bianchi as Marie (*Fille du Regiment*). As a reward she was at once engaged. Herr Udvary had much trouble with the rôles of Raoul and Faust; he is not fit for a great stage. The same can be said of the daughter of Frau Wilt, not at all like her famous mother; her Margarethe (in *Faust*) was her first and last performance. The last day of May a new fantastic drama was produced for the first time on the opera stage, *Das Märchen vom Untersberg*, by Adolf Wilbrandt, the director of the Hofburg theatre; he makes use of a great deal of music from Schubert's *Rosamund* and *Zauberharfe*; the rest is arranged, with the help of Schubert motives, by the indefatigable conductor of the Hofoper, Herr J. N. Fuchs, who revised also *Alfonso und Estella* and *Die Zwillingbrüder*. The actors were selected from the Burgtheater (Frau Wolter, Fr. Wessely, Herren Robert and Lewinsky, &c.). The piece is written on a tale of ancient times; the scene of the action is in the environs of the Untersberg, a well-known mountain near Salzburg. The music is adopted in most excellent manner, showing the experienced hands of our intelligent Hofopera kapellmeister. It is with joy, and also with emotion, we hear that touching music, the greater part, indeed, for the first time. Unfortunately, the drama itself is a failure, the hero being a mixture of Tannhäuser, Manfred, and Faust: the whole tedious and wearisome. What a pity for the fine music, which depends on the fate of the dramatic piece! Since June 1 we have had two interesting Gäste, Frau Sucher and Herr Vogl. Both were heard in *Lohengrin*, *Tristan und Isolde*, *Tannhäuser*, and *Fidelio*; and they will finish with *Siegfried* and a repetition of *Lohengrin*. Both are true interpreters of Wagner's music, singing and acting going hand in hand. That the public liked to hear them also in other music was shown by the full house when *Fidelio* was performed, as for many years it has not proved a special draw. As a third Gast, Herr Baumann, from Frankfurt, was heard as Rocco, and, with Fr. Lehmann (Marzeline), Herren Beck (Pizarro), Mayerhofer (minister), and Schmitt (Jacquino) formed an ensemble worthy of the best "Muster-Vorstellung" one could wish. Herr von Reichenberg, favourably remembered for his former Gastspiele, began his engagement with Landgraf (*Tannhäuser*) and Gaveston (*Weisse Frau*). The opera representations will finish on Sunday with *Lohengrin*, and for the rest of the month of June we shall have the Hofchauspieler from the Burg, who will act Shakespeare's *Königs-Dramen*. As operas for the next season, new or revived, have been announced—*Vampyr*, by Marschner (never performed in Vienna), *Maurer und Schlosser* by Auber, *Iphigenie auf Tauris* and *Alceste* by Gluck, *Gioconda* in German dress, and, besides, as new works, *Das Andreas-Fest* by Grammann, *Colomba*, *Manon Lescaut* by Massenot, *Marfa* by Johannes Hager (recte Haslinger), and *Nero* by Rubinstein. Such programmes announced so many months beforehand are seldom carried out; they resemble scum, which has to be cleared off. The question where the Mozart monument shall be placed is now decided; it is on the eminence in front of the Curhaus in the Stadtpark, of course the best choice in every respect. The expenses are fixed at one hundred thousand florins, of which till now fifty-three thousand are in hand. Meanwhile the statue of Haydn will be erected, which demands about eighteen thousand florins; of which at present only twelve thousand are subscribed. Poor creator of the *Creation*! how many thousands hast thou furnished to establish charities for widows of musicians, and now thou must be content with an alms-box containing such a pitiful sum!

Operas performed from May 12th to June 15th:—*Gioconda* (Italian), *Mefistofele* (Italian), *Profet*, *Aida* (Italian),

Martha (twice), *Regimentsstochter*, *Carmen*, *Die Jüdin* (twice), *Der Nordstern*, *Jeanette's Hochzeit* (and the ballet *Melusine*), *Die Afrikanerin*, *Die Stumme von Portici*, *Die Hugenotten*, *Die Königin von Saba*, *Faust*, *Der Barbier von Sevilla*, *Don Juan*, *Lohengrin* (twice), *Violetta* (*La Traviata*), *Tristan und Isolde*, *Gute Nacht Herr Pantalon* (and the ballet *Satanella*), *Tannhäuser*, *Die weisse Frau*, *Fidelio*.

Correspondence.

To the Editor of the MONTHLY MUSICAL RECORD.

DEAR SIR,—The reviewer of my *Concise Dictionary of Musical Terms* asks: "Is it quite correct to speak of the basset horn as an obsolete instrument?" I answer, without hesitation, yes. The fact that the instrument has lately been employed in London, and now and then, but very rarely, has been employed in one or the other Continental town, does not militate against my statement. One swallow does not make a summer. Do Mr. Pauer's occasional public performances on the harpsichord, and its cultivation by a few persons in private, prevent us from regarding this instrument as obsolete? And, again, do not many words in Shakespeare remain obsolete though we may often hear them on the stage? Composers have ceased to write for the basset horn; instrument makers—as its absence from their price-list proves—no longer number it among their regular articles of manufacture; and basset horns and players on them are now-a-days so rarely to be met with that the parts in older compositions written for this instrument have generally to be performed on other instruments. Hence I think I was quite justified in saying that the basset horn is an obsolete instrument, i.e., one "gone into disuse," "out of common use." Moreover I could easily draw up a formidable list of authorities in support of my view. And now I shall ask my kind critic three questions in return for his one, and shall be glad if he or some one else will answer them. Were the instruments employed in the performance of Mozart's *Requiem* by the Bach choir basset horns or F clarinets? What are the distinctive characteristics of these instruments with regard to *timbre*? And, lastly, and chiefly, was not the differently constructed basset horn of Mozart's time different in tone from that of this century?

After asking the above cited and answered question the reviewer continues: "And, again, a 'chord' in the first part is spoken of as a combination of three or more notes, but in the dictionary as of two or more sounds." Let me quote the whole passage from the introduction. "A chord is a simultaneous combination of several sounds of different pitch. As, however, not all combinations of tones are called chords, this definition requires to be further defined. Instead of discussing innumerable opinions of the theorists on this open question, I shall quote two rather more definite definitions, to both of which, however, objections have been made, and not without cause. A chord is a combination of three, four, or five tones, made according to certain laws, and intended for simultaneous performance. A chord is a combination of tones reducible to a number of thirds placed one above the other." From this it will be seen that I employ the elastic word "several" (which of course may be interpreted as signifying "more than two"), and that the definition "a combination of three," &c., belongs to another man. The matter in itself is of no great consequence. Taking the theory of harmony such as we find it in our day, the simplest combination generally called a chord is a triad,

but a triad may be and often is represented by only two notes, for instance, *c e g* by *ce*.

I hope my remarks will not be misunderstood; they are explanations, not protests—to use a stock phrase of the critics, they are not made in a carping spirit. Indeed, I am very sensible of my critic's amiability, and grateful for his generous praise. I am, dear sir, yours truly,

FR. NIECKS.

OUR MUSIC PAGES.

WE present to our readers this month three short but characteristic pieces. There is, first of all, a pleasing March in D, by J. S. Bach, taken from E. Pauer's collection of dances and cheerful pieces, entitled "The Merry Musicians" (Augener & Co.). A middle part indicated by smaller notes has been added by the editor. The March, which was written by J. S. Bach as an exercise for his second wife, Anna Magdalena, is, like many of the pieces in the *Clavierbuche*, only in two parts, but improved by fuller harmony. The second piece is a giga from the second Concerto Grosso of the renowned Italian violinist, Corelli; it has been transcribed for the piano by E. Pauer. Our third selection is also a transcription by the same hand. "In the Chapel," by R. Volkmann, in its original form was a pianoforte duet: though brief, it is very charming.

Reviews.

Tarantella pour Piano. Op. 13, No. 1. By JEAN LOUIS NICODÉ. London: Augener & Co.

THIS is a separate publication of one of the *Italianische Volkstänze und Lieder* (Italian folk-dances and songs). We were not surprised that Mr. Max Pauer, at his second recital, made a decided hit with this piece. The composition is full of life and piquancy. Pianists in search of effective brilliant drawing-room and concert pieces should not overlook this Tarantella.

Gleanings from the Works of the Celebrated Composers. Transcriptions by E. PAUER. London: Augener & Co.

THE two numbers, 20 and 21, of this publication contain a transcription of Corelli's No. 2 "Grosso Concerto," and the slow movement from Haydn's symphony in D, best known by the title of "The Clock," from the persistent swing of the rhythm. Each work is sufficiently well known to musicians to render a detailed description needless. Those who desire to make acquaintance with them for the purpose of adding to their knowledge cannot do better than form acquaintance with them through the means offered by Mr. Pauer, who has done his share of the work with that good taste and judgment which mark all his works of the like category.

Two Sonatinas. For Pianoforte. (No. 1 in F major, No. 2 in E flat major.) Op. 8. By H. GOETZ. (Edition No. 6139a and b; price, net, 1s. each.) London: Augener & Co.

GOETZ is one of the large number of unfortunates who have to die before their full worth is acknowledged. Born in 1840, it was not till 1874, the year in which his opera, *The Taming of the Shrew*, was first produced, that the critics and the public deigned to take notice of him. Still the critics and the public knew how wisely to moderate their enthusiasm. But no sooner had Goetz left this world—in which he had suffered much, and whilst suffering had to

work hard (teaching, &c.) for his and his family's daily bread—when his loving, grateful fellow-men outdid each other in exalting his genius, and could not get enough of his works, every shred of manuscript being dragged out of his portfolio and printed. As to the sonatinas before us, we say first of all that it is a pity that we have not more compositions of this kind—compositions of mean difficulty, fair form, and fresh, easily-intelligible contents. Beethoven's and many other composers' sonatas are not suitable for everybody and in all circumstances; and to feed upon something more substantial than drawing-room pieces, however good, is absolutely necessary if robust health is to be preserved or acquired. But observe, although Goetz's sonatinas are excellently adapted to the capacities of youthful students who have attained some proficiency, they are by no means mere children's sonatinas. We recommend these compositions to teachers and all lovers of pure and unsophisticated music.

Bourrée Nouvelle, pour Piano. Par WALTER MACFARREN. London: Stanley Lucas, Weber, & Co.

MR. MACFARREN has produced a model of form and grace, spontaneous in melody and harmony, in this Bourrée; and although the pattern is one which has been well used of late, the character of the composition is such as to justify to a great extent the title "nouvelle" which has been given to it by the composer.

Tarantella (Les Pécheuses de Procida.) Par JOACHIM RAFF. For Pianoforte Solo. (Edition No. 6330, price 1s.) London: Augener & Co.

AS a pianoforte composition this will declare itself to many as a most favourable example of the genius of Raff. It is based upon lines well calculated to produce a good effect. The passages are brilliant and showy, the form is clear, shapely, and well-defined, and the spirit and dash which the character of the subject involves are admirably sustained. As a concert piece it is excellent, as a teaching piece it will be invaluable.

Etudes pour Piano. Par LOUIS KOEHLER. (Edition Nos. 6522, 6523, price 1s. each.) London: Augener & Co.

ONE of these two portions of a valuable work is called "First studies forming a basis of execution." It contains, as its title implies, studies intended for beginners. There are twenty in this section, each melodious and interesting, and each having passages of like character for each hand alternately, increasing in development as the numbers grow higher.

The other is called "Daily Repetitions," and the exercises are designed to facilitate the rapid progress of the pupil by means of a series of passages of two or more bars in length to be repeated from "ten to twenty times, with the hand perfectly quiet, the fingers well raised, a full, firm touch, and very legato." There are special directions and explanations in English and French with each group of exercises, and the whole, in both books, are carefully fingered after the German fashion, that is to say with the fingers marked as from 1 to 5, not with a cross for the thumb and the fingers as from 1 to 4. The continuous numbering as from 1 to 5 is by far the more reasonable plan, and until a comparatively recent date in the history of music was the more general. If writers, composers, and teachers, were to consent to advocate, to write, and to teach, according to one settled plan, there would be no difficulty in establishing uniformity on the subject.

MARCH BY JOH. SEBASTIAN BACH.

(From "The Merry Musicians" by E. Pauer.)

Moderato. (♩ = 138.)

PIANO. *p* *cresc.*

f *ff* *f* *ff* *f*

GIGA FROM CORELLI'S CONCERTO GROSSO.

For Pianoforte by E. PAUER.

(Gleanings from the works of celebrated composers No 20.)

Vivace. (♩ = 100.)

PIANO. *mf*

The musical score is written for piano and consists of six systems of music. Each system contains a treble staff and a bass staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Vivace' with a note indicating a quarter note equals 100 beats per minute. The score begins with a piano (PIANO) instruction and a mezzo-forte (*mf*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics change throughout the piece, including piano (*p*), fortissimo (*ff*), and a crescendo (*cresc.*) marking. The score concludes with a final cadence.

This page contains six systems of musical notation for piano, arranged in two columns of three systems each. The notation is in G major (one sharp) and 2/4 time. The systems are as follows:

- System 1:** Treble and bass staves. Dynamics: *f* (first measure), *ff* (second measure), *p* (third measure). The piece ends with a double bar line.
- System 2:** Treble and bass staves. Dynamics: *cresc.* (first measure), *f* (second measure), *mf* (third measure), *f* (fourth measure). There are asterisks (*) under the bass staff in the third and fourth measures.
- System 3:** Treble and bass staves. Dynamics: *f* (first measure), *f* (second measure), *f* (third measure), *f* (fourth measure). There are asterisks (*) under the bass staff in the third and fourth measures.
- System 4:** Treble and bass staves. Dynamics: *p* (first measure), *f* (second measure), *f* (third measure), *p* (fourth measure). There are asterisks (*) under the bass staff in the second and third measures.
- System 5:** Treble and bass staves. Dynamics: *ff* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure). There are asterisks (*) under the bass staff in the second and third measures.
- System 6:** Treble and bass staves. Dynamics: *ff* (first measure), *ff* (second measure), *ff* (third measure), *ff* (fourth measure). There are asterisks (*) under the bass staff in the second and third measures.

R.VOLKMANN'S HUNGARIAN SKETCHES.

7 Pianoforte Duets arranged for Pianoforte Solo by

E. Pauer.

Nº5. IN THE CHAPEL.

Allegretto.

PIANO.

Allegretto.

PIANO.

p

mf

p

mf

p

mf

pp

* * *

Meantime, as far as the studies under notice are concerned, teachers will find them worthy of their best attention.

Waldscenen (Forest-scenes). Nine Pianoforte Pieces. Op. 82. By R. SCHUMANN. (Edition No. 8432, net, 1s.) London: Augener & Co.

THE *Waldscenen*, among Schumann's later compositions for pianoforte solo; have much of the freshness of his earlier works. Volumes could be written in praise and exposition of "Entrance," "Solitary Flowers," "Hunter on the Look-out," "Haunted Spot," "Pleasing Landscape," "Wayside Inn," "The Prophet Bird," "Hunting Song," and "Farewell"; but who would care to read them? Does not every lover of music know these tone-poems by heart, and is his heart not full of comments and eulogies? The one before us is of course neither the first edition of the work in this country, nor the first edition by Messrs. Augener & Co.; but it is the cheapest, daintiest, and most carefully-fingered edition we know.

Idyls for Pianoforte. Op. 34. By N. W. GADE. (Edition No. 8139, net, 1s.)

Fantasiestücke for Pianoforte. Op. 41. By N. W. GADE. (Edition No. 8140, net, 1s.)

London: Augener & Co.

HERE are two more quartos of Gade's pianoforte compositions. Both in the "Phantasy Pieces" and the "Idyls" the composer presents a series of charming lyrics, full of the sweetest, gentlest, freshest, and most genuine poetry. This is the kind of music which we should like to become our house-music; for it refines whilst it entertains. For further criticism of these compositions we refer the reader to p. 34 of the February number of 1883, and to p. 51 of the March number of the same year.

Études progressives pour le Piano. Par A. LOESCHHORN. Liv. I.—VI. (Edition No. 6531—36, each, net, 1s.) London: Augener & Co.

THE students of this age are often congratulated on account of the superior pedagogic aids (text-books, &c.) within their reach, often, indeed, within very easy reach. Loeschhorn's progressive studies are a good specimen of what has been accomplished in this way in music. The whole work, of which the first half lies before us, consists of twelve books, and is divided into four parts of three books each, respectively entitled, "For Beginners," "For the more Skilful," "For the Advanced," and "Characteristic Studies for the Advanced." The first study is very easy, and the subsequent ones are truly progressive. The author brings forward in due order a great variety of technical difficulties, without, however, confining himself to digital mechanism; he provides the student with at least as many studies of expression and phrasing as of *études de vélocité*. In this he redeems the promise given on the title-page, where the studies are described as intended "to perfect the mechanism of the fingers and the execution." Herr Loeschhorn understands so well how to combine the agreeable with the useful, that we are constantly at a loss to tell whether we are playing a drawing-room piece or a study. Teachers will find this publication a work of infinite resource.

Polnische Tänze (Polish Dances). By XAVER SCHARWENKA. Nos. 8, 9, and 10. London: Augener & Co.

THE Polish dance is to Herr Scharwenka what the No-

turne was to Field, or the Mazurka to Chopin—the means for the expression of a peculiar individuality. In it he finds one of his most characteristic forms of utterance, and through it he is able to command the attention of musicians in and for his music. The charm of the rhythmical phrasing, the quaintness of the musical ideas, the richness of the harmonic clothing, and, above all, the peculiar knowledge of the needs and resources of the pianoforte, make them particularly valuable alike for study as for delight.

Special Studies on the Works of Chopin. Op. 154. By STEPHEN HELLER. London: Edwin Ashdown.

THE more descriptive original French title of this work runs thus: "21 Etudes Spéciales (ou Techniques) pour préparer à l'exécution des ouvrages de Fr. Chopin." These twenty-one special studies, intended as a preparation for the execution of Chopin's works, may be described as fantasias, or improvisations on motives taken from the compositions of the Polish tone-poet. Some of these studies are very short (No. 2 consists only of eighteen bars), others again are of considerable length. Stephen Heller tells us in a short preface that these studies concern themselves only with the mechanical difficulties of Chopin's works, and that he has chosen for them a certain number of passages remarkable either in their construction or in the difficulties to be surmounted, developing in each case the theme and its technical peculiarities. "Chopin is a writer," he remarks, "of such masterly originality, not only in his creations, but also in his manner of composing for the pianoforte, in the structure of his accompaniments, in his treatment of scales, arpeggi, and combinations of all kinds, that a preliminary labour with a view of acquiring a special technical power is indispensable to the student of his works." Stephen Heller's procedure varies in the several studies. We shall give a few instances. In each of the three first studies he takes (from the Scherzo, Op. 31) an arpeggio figure of the right hand, presents it in a multiplicity of various positions, and adds a simple chord accompaniment for the left hand. In the fourth study the left-hand part (the accompaniment) of Chopin's Impromptu, Op. 29, furnishes the basis on which Stephen Heller builds his melodious strains and graceful *broderies*. In No. 20, motives from the Sonata, Op. 35, and the Etude, No. 11, Op. 10, are combined. The subject-matter of the remaining studies is derived from the Nocturne, Op. 15, the Ballade, Op. 23, the Scherzo, Op. 20, the Etudes, Nos. 1, 6, and 12 of Op. 25, the Ballade, Op. 47, the Prelude, No. 21 of Op. 28, the Nocturne, Op. 9, and the Etude, No. 1 of Op. 10. Technically these studies are profitable, artistically they are highly interesting. His Op. 154 can only add to the reputation of Stephen Heller. The veteran pianoforte composer has lost none of his cunning. In this, as in his early works, we cannot but admire the purity, delicacy, and elegance of his art. No wonder, therefore, that we still ask for more, and wish that the composer may reach Op. 200.

Cecilia. A Collection of Organ Pieces in diverse styles. Edited by W. T. BEST. Book XIV. (Edition No. 8714; price, net, 1s.) London: Augener & Co.

THIS book of *Cecilia* differs from its predecessors in that its contents are entirely English. Of the four numbers—all of which are by Dr. E. T. Chipp, the organist of Ely Cathedral—we like best the pleasing *Andante con moto* and *Intermezzo*. Also the rhythmically animated fugue

in A minor, which, after a few preluding bars (*Andante tranquillo*), commences with all the parts at once (*L'istesso tempo*), is an estimable composition. As to the first item in the book, *O sanctissima*, the well-known Sicilian melody, with two variations and a finale, it will find its uses and admirers. This serial publication cannot but be more and more regarded as a great boon by all organ-players, amateur as well as professional.

Interludium für die Orgel. Von ALGERNON ASHTON.
Op. 11. Leipzig: J. Rieter-Biedermann.

THE skill of the composer of this interlude has been expressed in various ways in the production of songs, chamber music, and other pieces, all of which have won the approval of the best judges of music at home and abroad. In the *Interludium* we are treated to the expression of another phase of his genius, one in which versatility of talent is as remarkably shown as in any of his previously known works. An appreciative knowledge of organ effects is manifest in the composition. It is modern in style; and while the skilful organist has every opportunity for the display of his powers, there is no undue striving after orchestral effects so undesirable on this instrument.

The Seasons. A Masque, to be performed by female characters. Written by EDWARD OXENFORD.
Music by FRANZ ABT. (Edition No. 9039; net, 2s.)
London: Augener & Co.

THE hand of an experienced musician is distinguishable in every page of this charming little "Masque." The solos for the representations of the four seasons are full of sweetness and character, and the concerted pieces, duets, trios, quartets, &c., are beautifully written and have elegant accompaniments. The words are pretty, and the whole design of a pleasant unity. Though intended for single voices, it could be sung by several voices to a part, and so be made available for class-singing.

Répertoire de Solfèges progressifs pour Soprano, avec accompagnement de piano. Par GAETANO NAVA.
(Edition No. 6802b c d; price 1s. each.) London: Augener & Co.

THESE three numbers complete the issue of this famous and valuable work. Part B has the exercises arranged in intervals of thirds and fourths, part C includes several in fifths, sixths and sevenths, and part D a mixture of phrases including intervals of an octave. The charm of the whole work lies in the melodious character of the exercises, and herein rests also its value, inasmuch as the dry details of study are thereby made more attractive to the pupil. The pianoforte accompaniments are effective and helpful.

Harpa. Ballad for Soli, Chorus, and Orchestra. By WILLEM DE HAAN. M. Bölling, Darmstadt.

THE words are by Felix Dahn, with an English translation by Miss Elsa d'Esterre-Keeling. The maiden, Harpa, is scolded by the step-dame, Frau Grimrud, for gazing at the stars, playing on her harp, and talking with the Wanderer, and is ordered to spin a quantity of flax ere sundown or be hurled into the sea. She is shut up in a tower; but in the midst of a tempest the Wanderer, who is Odin, appears and carries her off with him to live with the Walkyries in Walhalla. The English translation is not bad, although at times rather stiff. The music is interesting: there is plenty of tune, and we meet with passages which show talent; the composer will certainly write

something of importance when he has acquired a style of his own. The music, although pleasing and musician-like, seldom leaves any definite impression on the mind; when it does so we trace the influence of Schumann, Schubert, Wagner, and we may add Verdi. We do not at all say this by way of reproach; all composers are at first more or less imitators. The lyrical portions of the cantata are more successful than the dramatic. We know nothing of the writer, but if he is young, "Harpa" is a work of considerable promise. From the indications in the vocal score the orchestration appears to be interesting.

The opening chorus, the soprano solo with chorus (No. 3), the soprano solo (No. 4), and the storm chorus, strike us as the most effective numbers.

Parazideh. Cantata for Solo voices, Chorus, and Orchestra.
Composed by WILFRED BENDALL. London: Stanley Lucas, Weber, & Co.

THE story of this cantata will be familiar to the readers of "The Flowers of Literature," where it is related under the title of "The Bath of Beauty." The legend, like most of the popular tales of tradition, is derived from an Eastern source, and is one of those subjects which excites and pleases, even if it does not wholly satisfy the reader. The version which Mr. Bendall has had to deal with for the purposes of his cantata is scarcely worth commendation either as a literary or as a dramatic production. The music—and this would seem to be the chief point to be dealt with here—is exceedingly pretty throughout, vocal, and easy to sing. The alternation of solo and chorus is judiciously made, the accompaniments are bright and effective. The sixteen numbers which comprise the whole are well laid out for contrasted effect; and Mr. Bendall seems rather to have aimed at obtaining a general acceptance for his work by avoiding any characteristic colouring that might associate his work with the recognised patterns of Eastern music. Indeed, there is only one attempt at the sort in the work, and this is to be found in the "Dance of Bayadères." The solo parts are for soprano, contralto, and baritone voices; and the music, without perhaps laying claim to great originality, is of a nature that will fit the requirements of ordinary choral societies.

Artistic Voice in Speech and in Song. By CHARLES LUNN. London: Ballière, Tindall, & Cox.

MR. LUNN'S object in writing this his pamphlet was "for the express purpose of counteracting as artistically authoritative the statements of Mr. Lennox Browne." As we have not seen the book which contains these statements, it is impossible to say whether Mr. Lunn has succeeded by his arguments in counteracting them.

If the pamphlet is judged of itself by itself, it must be said that there are many sensible remarks contained within its few pages. These are derived from the experience of the author as a singer and as a teacher, and supported by the evidence of such eminent artists as Madame Nilsson, Mr. Sims Reeves, Mr. Santley, Mr. Joseph Maas, and the inventor of the laryngoscope, Señor Manuel Garcia, the famous vocal teacher and the master of Jenny Lind. The conclusion to be derived is that the laryngoscope may be useful in discovering defects of the vocal organs, but that the production of tone is independent of its use or of the observations made by its means. That art, aided by experience transmitted by successful teachers, is more likely to help the vocalist than any knowledge which the instrument can give him

He may learn the position assumed by the larynx under certain conditions by observation with the machine; but it does not necessarily follow that he can at will place the vocal machine in such a position as is necessary for the mere mechanical production of a certain tone. No two voices are alike, and it is manifestly impossible to apply hard and fast rules to superinduce the elimination of a given quality. Let us, therefore, have well-trained teachers, not perfected mechanical appliances. Without desiring to be thought obstructive in anything that concerns the advancement of knowledge, we would venture to affirm that the very soul of distinctive art consists in the departure from fixed rules, made by each exponent for himself. He may employ, and must employ, certain well-known principles, derived from the experience either of his own practice or that of others. The material he uses may be the same as that which is available for all. It is by the method peculiar to himself, adapted to bring his own gifts and accomplishments to the best bearing, that one man is distinguished from another in the ranks of art. Mechanical aids trusted to in preference to thoughtful exercise of powers make mechanical workmen. We can recognise the power of the artist by his individuality. The singer who imitates another is a slave and not a free man. He simply produces indifferent replicas of a design that may be good in itself, but which loses its value by being reproduced without the spirit, the thought, and the enthusiasm which gave it birth. It is the faculty of invention which distinguishes the artist and places him above his fellows.

It is against all experience to hope that genius can ever be made by mechanical aids. The student of history has read of numbers of machines which have been designed to facilitate the attainment of perfection in pianoforte playing. But it is found that although these may for a time have their supporters, they are abandoned in favour of well-directed and steady personal exertion. The laryngoscope may be a valuable help to the surgeon, but its use will never make an artist. Mr. Lunn may be comforted by the assurance that the principles he advocates being based upon experience and common sense must prevail. The *quasi* scientific employment of a very clever invention may seduce a great many popularity-hunting persons into a belief in its value for a time. The teachings of "the old school of voice production" are not in any way likely to be seriously affected by such mechanical experiments that Mr. Lunn seeks to "counter-act."

Some Musical Ethics and Analogies. By HENRY C. BANNISTER. London. (For private circulation.)

THOSE who are fortunate enough to obtain a copy of this thoughtful and interesting paper will probably, as we do, regret that the author should not have entrusted the publication of his paper to the care of some bookseller, so that it might have been obtainable by the public. The views put forth are such as could not fail to have an influence over all who are anxious to hold reasonable opinions on those musical subjects treated of. In the present day, when so much is written about music that is eagerly read by all interested in the subject, it is a real pleasure to know how the earnest, hard-working musician regards his art, and how he would have others look at it. Such opinions are valuable, as helping the great work—the cause of the advancement of English art. It would be well to make the publication more generally available, for it is always interesting and encouraging to read the thoughts of one who loves his art because he thinks about it, and who thinks about his art because he loves it.

Concerts.

PHILHARMONIC SOCIETY.

A NEW symphony in B flat minor by Mr. F. Cowen was produced at the sixth and last concert of the present season, on May 28th. According to the writer of the analytical notice, the work is to be known henceforth as the "Welsh" Symphony. It contains a great deal of good and effective writing, but we are not disposed to regard it as equal in merit with the Scandinavian Symphony. The performance, under the composer's direction, was a good one. Signor Bottesini, who has not visited London for some time, once again showed what wonders he can perform on his big instrument. Madame Essipoff played Chopin's E minor concerto, and a Schubert-Liszt "Soirée de Vienne." Madame Valleria and Mr. Maas were the vocalists.

RICHTER CONCERTS.

AT the sixth concert, on May 26, Brahms' symphony in F was repeated. The performance was exceedingly good, and the reception given to it again most hearty. The success of the work is all the more noticeable as it is the only novelty of importance introduced by Herr Richter this season. Herr Hugo Heermann played Beethoven's Violin Concerto; and though in the matters of tone and *technique* some fault could be found, we must nevertheless praise the performer's earnestness, intelligence, and feeling. He was much applauded. The Rhine-Daughters' song from the *Götterdämmerung* was charmingly sung by Mrs. Hutchinson, Fräulein Thekla Friedländer, and Miss Damian; a violent attempt was made to repeat it, but in vain. We mention this, for Herr Richter, though he has yielded once or twice to the wishes of the public, does not, we fancy, approve of encores; and the determined opposition of so celebrated a conductor will do much to put a stop to a custom which is both inartistic and inconvenient. The programme included Weber's Overture, "The Ruler of the Spirits," and the introduction and closing scene from *Tristan*.

The principal attraction of the seventh concert on Thursday, June 5, was Berlioz's "Symphonie Fantastique." Mr. Ganz and Mr. Manns have made the musical public familiar with this original work; it has not, however, been played for some time, and was therefore all the more welcome. Whatever the opinions entertained about the French musician's talent, all competent critics consider this symphony to be one of his best and most characteristic compositions.

Liszt's Hungarian Rhapsody, No. 3 in D, was given in orchestral form for the first time in England. Herr Richter seems anxious to introduce the music of the great pianist into his programmes. Why does he prefer these Rhapsodies, pieces of no special musical value, to the symphonic poems? The latter are rarely performed; indeed, if we are not mistaken, Nos. 1 and 10 ("Ce qu'on entend sur la montagne," and "Hamlet") have never been played in London. Why should we not have an opportunity of hearing them? Surely works written during the composer's ripest period must be of more value than transcriptions for orchestra of brilliant pianoforte pieces. The *czimbalom*, the national instrument of Hungary, forms part of the large orchestra for which the Rhapsody is scored. Some of the *Parsifal* music was to have been performed at this concert, but the bells were not in tune, and so it had to be given up. The "Vorspiel und Isolden's Liebestod" were chosen in its place, and Herr Richter has never let us hear these movements to greater

advantage. Frau Schuch-Proska sang "Schon ein Mädchen," from *Così fan tutte*, and the Cavatina from *Euryanthe*; the latter was given with much feeling.

On the following Monday, June 9, Mr. Dannreuther played Mr. C. H. Parry's Concerto for pianoforte and orchestra in F sharp major. We need not speak about the work, which has been heard at Sydenham and at a previous Richter concert; but the very fine rendering of it by the pianist should not pass unnoticed. The reception given to Mr. Parry was very enthusiastic. The programme commenced with Méhul's Overture "La Chasse du Jeune Henri." We think that Herr Richter might have selected something more modern. Time is precious, and one likes to see his programmes filled with the very best music. He has not yet exhausted the stock of overtures by Schubert, Schumann, Beethoven, &c. Herr Reichmann sang in Wotan's "Abschied und Feuerzauber," from *Die Walküre*, and was very successful. The programme concluded with the "Pastoral Symphony."

At the ninth and last concert of the present season, on June 16, the programme commenced with Joachim Raff's Vorspiel "Romeo and Juliet," an allegro movement for orchestra. The autograph manuscript, found among the composer's *reliquia*, is still unpublished. Though one of the latest, it will, we imagine, scarcely rank among Raff's best productions. Frau Schuch-Proska sang an aria from *Figaro* with much taste. Brahms' "Schicksalslied" was well rendered, though the quality of tone of the chorus singers was not by any means satisfactory. The *Tannhäuser* overture which followed was a perfect triumph for Herr Richter. The concert concluded with the Choral Symphony: in many respects it was a good performance, but not equal to some which we can remember in past seasons. The hall was crowded in every part.

SIR JULIUS BENEDICT'S JUBILEE.

THIS eminent composer, performer, and teacher, has abounded in this country for half a century; and it is even sixty years since he was appointed, on Weber's recommendation, to conduct a series of operatic performances at Vienna. From that time down to the present his life has been one of ceaseless activity. His career has been not only one of remarkable length, but one of great and continued artistic success. As a composer it is sufficient to name his *Lily of Killarney*, an opera which speedily achieved a popularity which it still maintains. The production of his oratorio, *St. Peter*, at the Birmingham Festival of 1870, proved that he could worthily attempt one of the highest forms of musical art; and, again, in 1873, the performance of his symphony at the Crystal Palace showed that age had not cooled his ardour or weakened his intellect. Another feature in the career of Sir Julius is the post of conductor, which he held so long and so ably at the Monday Popular Concerts. The Jubilee concerts held at the Albert Hall on Friday and Saturday (June 6 and 7) are therefore events which deserve to be chronicled. At the first *St. Peter* was given; the second one was miscellaneous, and, as usual, a host of celebrities figured in the programme. As a special feature of the concert we may mention the violin-playing of Madame Sembrich; she performed with brilliant success the "Andante" and "Rondo" from De Berliot's concerto in D. Sir Julius Benedict made a short speech expressing thankfulness for the many kindnesses shown to him by professional musicians. The attendance on the Friday evening was only moderate, but there was a large gathering on the Saturday afternoon.

MR. MAX PAUER'S RECITAL.

THE programme of the second recital given by Mr. Max Pauer, at the Prince's Hall, Piccadilly, on Thursday afternoon, May 29, was, like the previous one, planned in strictly chronological order. For educational purposes such a mode of arrangement is of great advantage; but besides that it enables us to form a sounder opinion of a player's talent and intellectual ability, than if the scheme included only a few names, or, as is sometimes the case, were confined to one. Mr. Pauer commenced with the clavichord music of the 18th century; the week before he drew his illustrations from the Bach family, but this time from Couperin, Rameau, Scarlatti, and Paradies: these pieces were all rendered with great neatness and agility. Then came Clementi, the father of modern pianoforte playing, leading up through Field, Klengel, Chopin, and Schumann, to Liszt. In the allegro of Clementi's sonata in D (No. 7, André), the pianist was tempted to hurry the movement; as a display of well-trained fingers it was, however, decidedly effective. The charming and ingenious fugue of Klengel on Mozart's air "La ci darem" was admirably interpreted. The programme concluded with interesting selections from the works of modern composers: Tchaikowsky's graceful "Troika," Grieg's characteristic tone-picture "Norwegian bridal procession passing by;" and Moszkowski's "Barcarolle," and Nodde's "Tarentelle," two clever and brilliant pieces. Mr. Max Pauer has made an excellent beginning, and his future career will be watched with interest.

CAMBRIDGE UNIVERSITY MUSICAL SOCIETY.

THE visit of Herr Richter to Cambridge on Tuesday, June 10, must have given him great pleasure. He kindly consented to conduct Beethoven's Symphony at the concert held in the Guildhall, and, as might be expected, he met with a very hearty reception. The performance of the symphony was a very fine one, and the enthusiastic applause between each movement testified to the delight of the audience. The programme commenced with Brahms' "Tragic" overture, followed by the same composer's *Requiem*, both works given under the direction of Mr. C. V. Stanford. The overture and parts of the *Requiem* went well, but the choir evidently found the latter a somewhat difficult undertaking, and did not always pay sufficient attention to the *fortes* and *pianos*. The conductor in the opening movement was scarcely up to time, whilst in other places (notably the baritone solo, "Lord make me to know") he was certainly too fast. A note in the programme book requested the audience not to move to or from their seats while the music was going on; and another time when a sacred composition is being performed they might be asked not to applaud till the end. Silence is becoming during the performance of a solemn work like the *Requiem*. The solo parts were sung by Mrs. Pagden and Mr. E. Thorndike. The high-class programmes at these concerts show how thoroughly Mr. Stanford is in earnest; and in finding fault with the choir it must be remembered that the choice of material is limited, and, again, that there are constant changes in the membership, so that a high degree of perfection is scarcely to be expected.

Space compels us to notice very briefly some other recent musical events. At Mr. Charles Hallé's third concert, on May 30, Gernsheim's quartet in F (Op. 47) for piano, violin, viola, and violoncello, was performed for the first time in England. It is a clever and interesting, if not in-

spired work. The programme included Beethoven's trio in E flat (Op. 3) and solos for piano and violin. At the fourth concert, on June 6, Mr. Hallé gave a very fine rendering of Schumann's sonata in F sharp minor (Op. 11). Besides this, there was for the first time in England (*mirabile dictu!*) Mozart's duet for violin and viola (Madame Norman-Néruda and Herr Straus) in B flat, one of two pieces for those instruments which long passed for compositions of Michael Haydn; they were, however, written by Mozart, and handed over, with the consent of the author, to the Archbishop of Salzburg, in Haydn's name, and so for a long time were thought to be Haydn's.

Señor Sarasate gave his fifth and last concert at St. James's Hall on Monday afternoon, June 9. Again he displayed his marvellous powers as an executant; but his principal solo—Max Bruch's Concerto Ecosais—was not an interesting one. Having played Beethoven and Mendelssohn, why did he not try the Brahms concerto? Mr. Cusins was, as at the former concerts, conductor, and the programme included his overture, *Love's Labour Lost*, and the Pastoral Symphony. There was a large audience.

The concert of the St. Cecilia Society took place at St. James's Hall, on Thursday, June 19. The stringed band and chorus were composed entirely of ladies. There were interesting pieces by Hiller, Stanford, Spontini, Schubert, and Mr. M. Lawson, the conductor. Some of the chorus-singing was good, but the band not always in tune. Miss Mary Carmichael played in a skilful manner two movements from Bach's concerto in D minor.

Mr. Charles Gardner gave his 19th annual *Matinée Musicale* at the Prince's Hall on Monday, June 9. He played solos by Chopin and Bennett, and took part with Herr Ludwig and M. Albert in Mendelssohn's D minor trio. An interesting feature of the concert was a duet-sonata of Dvořák for piano and violin (Op. 57), interpreted by Mr. Gardner and Herr Ludwig. Fräulein Friedländer, Miss Ambler, and Mr. Brereton, were the vocalists.

Madame Frickenhaus and Herr J. Ludwig's Chamber Concerts. — If we may take the programme of the third concert at the Prince's Hall on Thursday, June 12th, as a sample of what is provided for the subscribers, they certainly have no reason to complain either of the quality or the quantity. Saint-Saëns' quartet in B flat (Op. 41), for piano and strings, is a clever and brilliant specimen of modern music, and Madame Frickenhaus played in it with her accustomed precision and spirit. In Schumann's sonata in G minor (Op. 22) the pianiste had a more difficult task, but she gave an excellent rendering of the work: the difficulties of mechanism were successfully overcome, and, besides, there was much taste and intelligence shown. At the close, Madame Frickenhaus was heartily applauded. The programme included Beethoven's sonata for piano and violin in G (Op. 96), interpreted by the concert-givers, and a quartet in E flat for strings, by Dittersdorf. This composer, a contemporary of Haydn, was a prolific and distinguished writer, but his music has become almost forgotten. Many illustrious names of that period have been eclipsed by the greater genius of Haydn and of Mozart. The quartet was well played by Messrs. Ludwig, Collins, Zerbini, and M. Albert. Miss Ambler contributed songs by Liszt and Spohr.

Mlle. Janotha gave her last recital this season at St. James's Hall on Monday afternoon, June 23. The programme commenced with Beethoven's Sonate Pastorale: after this came various pieces by Bach, Mendelssohn, Chopin, Schumann, and Janotha; and then, by way of close, Schumann's "Carneval." Though not satisfied with her Beethoven "reading," or with the quick rate at which she took some of the pieces, we must praise Mlle. Janotha for her beautifully clear and neat playing, and

also for her feeling and intelligence. The Mendelssohn variations in E flat, the Chopin Scherzo in B Minor, and her own Mazurka and Gavotte, were the principal successes of the afternoon.

Musical Notes.

THE concert got up by MM. Colonne and Faure at the Trocadéro (Paris) for the benefit of M. Padeloup was in every respect a success. The financial result presents the pretty sum of 100,000 francs (£4,000). If from a strictly artistic point of view the concert left something to be desired, it must be admitted that the executive forces that took part in it are almost unparalleled in number and splendour. Gounod, Léo Delibes, Saint-Saëns, Massenet, Joncières, and others, conducted some of their works; among the vocalists were MM. Faure, Capoul, Dereims, Mmes. Nevada, Adler-Devriès, Richard, &c.; and the violin part in Gounod's "Meditation" was performed by Alard, Dancla, Sivori, Marsick, Herman, Remy, &c., Saint-Saëns being at the organ. In the course of the proceedings Gounod made a speech, and presented to M. Padeloup a wreath. Need we say that the founder and conductor of the Concerts Populaires deserved all this and much more? We think not: his merits can hardly be over-estimated, and the fact is generally known.

Une Nuit de Cléopâtre, an opera by Victor Massé, will probably be heard at the Opéra Comique next winter.

THE programme of the fourth concert of the Union Internationale des Compositeurs ran as follows:—Overture to *Artevelde* by Ernest Guiraud; Andante e Minuetto by Arthur Coquard; Spring Fantasia by Niels Gade; Hymne à Victor Hugo by Camille Saint-Saëns; Suite for orchestra, a selection from the ballet *La Faran tôle* by Théodore Dubois; Capriccio Italiano by Tchaikowski.

THE most prominent works performed at the Tonkünstler Versammlung, which took place from May 24th to 27th at Weimar, were Joachim Raff's oratorio *Welt-Ende, Gericht, Neue Welt* (World-End, Judgment, New World), and Hector Berlioz's *Te Deum*. On the former work Richard Pohl enlarges in the *Neue Zeitschrift für Musik*. After expressing regret that the whole and not only the third part, as at first proposed, was performed, he writes: "Raff's oratorio, as the *opus* number indicates, belongs to his last period; it is even said to be the last work he entered in his list of compositions. But the last of Raff's creative periods is by no means his happiest. It was quantitatively but not qualitatively the most productive. The culminating point of his productivity is to be sought much earlier, for the most part in the Weimar period, from the first violin concerto to the Forest Symphony. . . . Raff's position in our musical period is indeed thoroughly eclectic. He has passed, like every important composer, through several periods of development. All his phases of development, however, have this in common: he never was or wished to be a pioneer (*Bahnbrecher*), never had an individual (*selbstständigen*) style; but, equipped with a rare receptive and reproductive talent, with great knowledge and marvellous formal skill, he could do everything except invent anything new. . . . In his flowering-time he was rather a romantic, in his last period almost purely a classic. This we see very clearly in his oratorio *Welt-Ende*, where he goes back even to the stand-point of Mendelssohn. . . . Most successful is the third part, *Neue Welt*; not as if this world appeared to us 'new,' but the calm serene spirit is more adequate to the subject-matter, and the oratorio style chosen by Raff is here more appropriate."

Richard Pohl's remarks on Berlioz's *Te Deum* are very different in tone from those on Raff's oratorio: they are really appreciative. He concludes them with the wish that the highly commendable Weinmar performance would be an inducement to conductors to go and do likewise.

THE unveiling of the Bach monument at Eisenach has been fixed for the 28th September. The festivities connected with this event will extend to the next day. Among the compositions chosen for performance at one (Sept. 28) of the several concerts is J. S. Bach's B minor Mass, which will be conducted by Professor Joachim.

RUMOUR has it that Wagner's *Siegfried* will next winter be put on the stage of the Royal Opera House of Berlin.

ON the 2nd of March took place at Prague a concert in celebration of the 60th birthday of the composer Smetana, whose death we announced in our last number. A correspondent in writing of this concert says: "Smetana strove from degree to degree towards perfection, his views became more and more clear and deep, the works of the last decade of his productivity bore the noble impress of an independent and thoroughly original artistic individuality. The cycle of symphonic poems entitled 'My Fatherland,' occupies an important position, the opera *Libussa* belongs to the most excellent music-dramas of our time. The character of the artist was pure and true, his view of the art ideal, idealism which alone ennobles and consecrates mental work, was the heart-pulse of his art."

THE committee for the erection of a Mozart monument at Vienna has as yet in its hands only 50,000 florins. More than 100,000 florins, however, are required. Hence an appeal is made to natives and foreigners for contributions. It is to be hoped that the appeal is not made in vain. All nations ought to be ready to do honour to the most universally loved and understood composer.

THE Grand Duke of Hesse has conferred the gold medal for Art and Science on Mr. Mackenzie, whose opera *Colomba*, as our readers will remember, was performed with much applause on the occasion of the wedding of Prince Louis of Battenberg at Darmstadt.

A CONSERVATORIO has been founded at Karlsruhe. It is provided with the following staff of teachers, under the directorship of Heinrich Ordenstein:—A. Fuhr, Dr. R. von Köber, M. Pauer, J. Siebenrock, E. Steinwarz, Mmes. A. Battelner, P. Krämer, and A. Scharf (pianoforte), H. Deeke, L. Hoitz (violin), W. Lindner (violoncello), J. Hauser (solo singing), Edward Steinwarz (theory), Vincenz Lachner (advanced composition, score-playing, and conducting), Dr. R. von Köber (history of music). The institution, which opened with seventy pupils, is under the protection of the Grand Duchess Louisa of Baden, and receives an annual subvention of 3,000 mark.

THE inducements which decided court-chapelmaster Wüllner of Dresden to accept the posts lately vacated by F. Hiller of Cologne were: a salary of 15,000 mark, a life insurance of 100,000 mark, and leave of absence to conduct five Philharmonic concerts at Berlin.

NEW musico-literary publications:—"Les Tribulations d'un Artiste Musicien à Paris en 1812: Pietro Belloni, compositeur-professeur de Naples," a brochure by Edouard Gregoir (Brussels, Schott). "Richard Wagner: L'Œuvre et la Mission de ma Vie, autobiographie inédite, traduction française, avec commentaire et notes, par Edmond Hippau, suivie de, Un précurseur de Wagner" (Paris, imprimerie Schiller, brochure in 8vo).

LOUIS BRASSIN, who died on May 17th, was born at Aix-la-Chapelle in 1840, studied the piano under Moscheles at Leipzig, and taught this instrument from 1869 to

1879 at the Brussels Conservatorio, and from 1879 to his death at the St. Petersburg Conservatorio.

FROM Leipzig the death is announced of Carl Gurkhaus, the head of the firm Friedrich Kistner.

AT Naples died the composer and writer on music Antonio Tari.

MR. R. A. ATKINS, organist of St. Asaph's Cathedral, was presented with an illuminated address last month on the occasion of the fiftieth anniversary of his appointment as organist. It was signed by the succentor, the assistant-organist, and the lay clerks. This is the second musical jubilee noticed in our columns this month. Mr. Atkins during the whole of that long period won the respect and esteem of all with whom he came into contact.

THE report of the committee of management of the British and Foreign Musician's Society Widows and Orphans Fund states that through the liberality of leading members of the profession the sum of £100 has been raised, thus enabling the Society to claim the legacy left conditionally by J. H. Klitz, who died in 1880. According to the terms of his will, they were to receive £100 as soon as they could procure a like sum. Following the report are the rules and regulations of the Society.

MR. FERDINAND PRAEGER gave a lecture, entitled "Personal Reminiscences of Richard Wagner," at a meeting of the London Branch of the United Richard Wagner Society of Germany, held at the house of the president (the Earl of Dysart). The object of the Society is to provide funds, by means of subscriptions, to defray expenses of future representations of Wagner's music-dramas at Bayreuth, and to enable poor musicians to go there free of cost. Mr. Praeger, so long the friend of the composer, was able, of course, to speak with authority and feeling about Wagner, both as a man and as an artist. The next lecture will be given on July 1 by Mr. Moncure D. Conway.

MME. VIARD-LOUIS held another "Beethoven" meeting at the Prince's Hall on Thursday afternoon, June 12, and she was still occupied with works belonging to the master's so-called first style. The programme included the two pianoforte sonatas, Op. 10, No. 3, and Op. 13 (the *Pathétique*), and the trio (Op. 11) for piano, clarinet, and violoncello (Mme. Louis and Messrs. Lazarus and Libotton). Mme. Waldmann-Leideritz was the vocalist, and Herr Leideritz the accompanist. The next concert will take place on July 5.

A TONIC Sol-fa festival was held at the Crystal Palace on Saturday, June 14. There was a sum of £35 divided into prizes of £20, £10, and £5, and for these there were choral competitions. The first prize was won by the Burslem Society, the second by Sheffield, and the third by Bayswater. The adjudicators were Mr. Henry Leslie, Dr. Stainer, and Mr. E. H. Turpin. After the competition there was a concert, with a programme including pieces by Handel, Mendelssohn, Rossini, Sir Michael Costa, &c. &c. The orchestra consisted principally of amateurs.

AS PERFORMED AT THE HANDEL FESTIVALS, CRYSTAL PALACE, 1871 & 1883.

FIRST ORGAN CONCERTO, with ORCHESTRAL ACCOMPANIMENT, by G. F. HANDEL. Edited, Arranged, and Supplemented with a Cadenza, by W. T. BEST.
Complete. Oblong 4to (6761) net 0 2 6
Organ Score. Oblong 4to (6761a) net 0 1 6
Orchestral Parts. 4to (6761b) net 0 2 0
London: AUGENER & CO., Newgate Street and Regent Street.

PERELLI, EDOARDO. Organ Sonata in c sharp minor. Price, net, 5s. To be had of AUGENER & Co., Newgate Street and Regent Street.

PORTRAIT ALBUM OF 400 CELEBRATED MUSICIANS.

Handsomely bound in cloth, size Royal Quarto, price 10s.

CELEBRATED MUSICIANS OF ALL

NATIONS. A very elegant Album, containing an Historical Collection of 400 PHOTOS OF COMPOSERS, INSTRUMENTALISTS, AND SINGERS, of all Nations and Times (of which 100 are English), with short Biographies. Translated from the German. Also an Appendix by M. F. S. HERVEY.

"Altogether an excellent, cheap, and valuable work."—*Morning Post*.
 "Well got-up, and forming a suitable volume of reference for the drawing-room table."—*Globe*.

London: Sampson Low, Marston, & Co., 188, Fleet Street, E.C.

Just Published.

"SONGS OF THE BELLS." Twelve Two-Part

Songs for Treble Voices. Words by EDWARD OKENFORD; Music by FRANZ ABT. Illustrated with Portrait of the Composer. Price 1s. net.
 METHVEN, SIMPSON, & CO., Dundee. PATRY & WILLIS, London.

"PENSEES"

FOR THE PIANOFORTE,

BY ERNST PERABO

(Studied at Leipzig under Wenzel, Moscheles, and Reinecke).
 The Work contains HAMLET'S SOLILOQUY, set for voice.
 Price 5s. net.

AUGENER & CO., London: Newgate Street and Regent Street.

WIEGENLIEDER.—For Piano and Violin. By

C. B. INGHAM. To be had of AUGENER & CO., Newgate Street and Regent Street. Free by post for 25 stamps.

HARROW SCHOOL MUSIC, by JOHN FARMER.

Organist and Music Master to Harrow School.

ORATORIO, "Christ and His Soldiers."

Cloth, 4s.; Paper Cover, 3s.; Book of Words, 2d.
 Orchestral parts complete, 6s.

CINDERELLA. A Fairy Opera.

Cloth, 6s. Paper, 4s.

BOOK OF WORDS. Illustrated by Heywood Sumner.

Cloth, 2s. Paper, 1s.

GLEE BOOK. Vols. I. and II. Cloth, 4s. each.

PART SONGS FOR PUBLIC SCHOOLS,

Being a cheap edition of above.

Vols. I. and II., in paper covers, 1s. 6d. each.

SONGS. Vols. I. and II., cloth, 4s. each.

SINGING QUADRILLES.

1st Set. "Jack and Jill," &c., 1s.

2nd Set. "Humpty Dumpty," &c., duet, 3s. Solo, 1s.

3rd Set. Hunting Quadrille, "John Peel," &c., 1s.

4th Set. Singing Quadrille, "Boys and Girls," &c., 1s.

List and full particulars may be obtained on application.

Harrow: J. C. WILBER, Bookseller to Harrow School.

London: NOVELLO, EWER, & CO., 1, Berners Street, Oxford Street, W.

THE VOYAGE OF LIFE.—Descriptive

Cantata for Mixed Voices. S.F. 6d.; O.N., 2s. 6d. To be had from the Author, H. DAVIES, Garth, Ruabon.

(List of other works to be had on application.)

THE MUSICAL ARTISTS' SOCIETY gives its

Members opportunity for the production of NEWWORKS. For Rules and Prospectus, apply to the Hon. Sec., ALFRED GILBERT, The Woodlands, 89, Maida Vale.

VOL. XIII. (Year 1883) of

THE MONTHLY MUSICAL RECORD

(With Title and Index, Year 1883, completed, bound in cloth),

PRICE 3s. NET.

For 1s. an exchange of the Single Numbers of the Year 1883 against the Bound Volume can be made at the Publishers'.

Covers for Binding Back Numbers, 1871, 1872, 1873, 1874, 1875, 1876, 1877, 1878, 1879, 1880, 1881, 1882, and 1883, each, 1s. net.

ALL BACK VOLUMES TO BE HAD.

London: AUGENER & CO., Newgate Street and Regent Street.

SCHOOL-PRIZES, PRESENTS, &c.—The

following interesting volumes of music contain besides music, letterpress, and in many instances woodcuts or engravings:—

AUGENER
& Co.'s
Edition
8016

PIANOFORTE.

In Paper In
Cover. Clav.
s. d. s. d.
net

- The Children's Bach.** Short Pieces (32 Solos, 4 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Portrait, Illustrated Biography, &c. ... 3 0 4 0
- The Children's Beethoven.** Short Pieces (32 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Illustrated Biography, &c. ... 3 0 4 0
- The Children's Handel.** Short Pieces (30 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Portrait, Illustrated Biography, &c. ... 3 0 4 0
- The Children's Haydn.** Short Pieces (24 Solos, 6 Duets), by Jos. Haydn. Selected, Arranged (without Octaves), Fingered and Revised by E. Pauer. With Illustrated Biography ... 3 0 4 0
- The Children's Mendelssohn.** Short Pieces (30 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered and Revised by E. Pauer. With Illustrated Biography ... 3 0 4 0
- The Children's Mozart.** Short Pieces (30 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Illustrated Biography, &c. ... 3 0 4 0
- The Musical Scrap-Book.** 100 Short Pieces by various Classical Composers. Selected, partly Arranged (without Octaves), and Revised by E. Pauer ... 3 0 4 0
- Children's Musical Pastime.** 36 Short and Easy Characteristic and National Pieces. (In the Treble Clef, without Octaves). Composed, Arranged, and Fingered by E. Pauer ... 3 0 4 0
- The Children's Schubert.** Short Pieces (20 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer ... 3 0 4 0
- The Children's Schumann.** Short Pieces (36 Solos, 4 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Portrait, &c. ... 3 0 4 0
- The Children's Weber.** Short Pieces (30 Solos, 6 Duets). Selected, Arranged (without Octaves), Fingered, and Revised by E. Pauer. With Illustrated Biography, &c. ... 3 0 4 0
- Or as Albums in red cloth with gilt imprint at 4s. 6d. each.

J. HAYDN'S TOY SYMPHONY, for Pianoforte

or two Violins, Bass and Seven Toy Instruments. Full Score and Parts (7109), net, 1s. Toy Instruments to the above, net, 31s. 6d. For Treble Voices, with Eight Toy Instruments and Pianoforte Accompaniment. In Full Score and Parts. 8vo (9241), net, 1s. The Voice Parts separately, net, 4d. Toy Instruments to the above, 31s. 6d. net. Complete list of Toy Symphonies, &c., to be had gratis on application.

THE FAMILY GIFT BOOK.—A Collection of

Pianoforte Pieces, comprising "Christmas Music, Pastorals, Hunting Songs, Love Songs, Soldiers' and Sailors' Songs, Patriotic Hymns, National Melodies, Dances of the Olden Time, National Dances and Modern Dances," many of them composed for this Work.

Revised and Partly Arranged by E. PAUER.

475 pages, with Woodcuts, and poetical quotations, printed on superior paper, and elegantly bound, net, 21s. (No. 8275.)

A CHRISTMAS FANTASY for the Organ, on

Ancient English Carols for Christmas-tide. By W. T. BEST.

FOLIO EDITION, 5s.

AUGENER & CO.'S EDITION, No. 8755, small quarto, net, 1s.

The ancient Carols on which this "Fantasy" is founded are—"God rest you, merry gentlemen;" "A virgin most pure;" "The Babe of Bethlehem;" "A Rare Song in praise of Christmas" (A.D. 1600); "Christ was born in Bethlehem;" and the "Boar's Head Carol." This last possesses historical interest as being still annually sung at Queen's College, Oxford, on Christmas Day.

EDUCATION for YOUNG LADIES at Frankfurt-

o-Main.—A Lady, long resident in England, and well acquainted with refined English life, wishes to receive a few more Pupils at her residence, healthily situated. A comfortable home, with every facility for learning languages and cultivating accomplishments, is offered. References to be exchanged.—Apply by letter to "E.U.," AUGENER & CO., 86, Newgate Street; or to Miss UNGER, 29, Sömmerring Strasse, Frankfurt-o-Main.

STUDIES and EXERCISES for the Pianoforte.

(N.B. FOLIO EDITIONS with ENGLISH FINGERING.)

BACH, J. S. 48 Preludes and Fugues (Das wohltemperirte Klavier). Edited by E. Pauer. Bound... .. net	0 7 6
— The same, in 2 Books each, net	0 2 6
BERENS, H. Pianoforte Studies, Revised and the Fingering supplemented by E. Pauer. E. — Each book	0 4 0
Books I and II. 20 Easy Studies, without Octaves.	
Books III., IV., V., and VI. The Newest School of Velocity for the Piano, consisting of 40 Exercises with special regard to the left hand, to develop the equality, independence, and velocity of the fingers.	
Books VII., VIII., and IX. Studies, preparatory to the Works of Old and Modern Composers.	
Books X., XI., and XII. 30 Poetical Studies, Collection of melodic, expressive, and characteristic pieces for those who wish to prepare for the Works of the Modern School.	
Books XIII. and XIV. 6 Characteristic Studies.	
Books XV., XVI., and XVII. The Scales, Chords, and Ornaments, 28 Studies.	
Book XVIII. The Culture of the Left Hand, 46 Exercises.	
— Liebessehnen. Chant d'amour. Etude. Revue par E. Pauer	0 3 0
BERGER, L. 12 Studies. (C. Engel.) E. (No. 8054)... .. net	0 1 4
BERTINI, H. Studies. E. Op. 29. 25 Studies (Pauer), complete net	0 8 0
— Or in 2 Books each	0 4 0
— Op. 100. 25 Easy and Progressive Studies, complete net	0 8 0
CHOPIN, F. Complete (27) Studies. Revised and the Fingering supplemented by E. Pauer. E. (8085) net	0 8 0
— Or singly—	
— Op. 10. 12 Grand Studies, dedicated to F. Liszt:	
Books I. and II. each	0 7 0
— Op. 25. 12 Studies, dedicated to the Countess d'Angoulême:	
Books III. and IV. each	0 7 0
Book V. 3 Studies each	0 3 0
— Also to be had in single numbers.	
— Etudes. Reprinted from the celebrated Klindworth Edition. The final Revision by Xavier Scharwenka (Foreign Fingering):	
— Op. 10. Douze grandes Etudes net	0 12 0
— Op. 25. Douze Etudes net	0 12 0
— Trois Nouvelles Etudes net	0 3 0
— Op. 28. Vingt-quatre Preludes net	0 10 0
— Studies and Preludes after Klindworth. (No. 8068.) C. net	0 4 0
CLARK, SCOTSON. First Steps in Pianoforte Playing. (8088). E. net	0 2 6
CLEMENTI, M. Gradus ad Parnassum. A Selection of Studies. Revised and Fingered by Carl Tausig. 3 Books each	0 6 0
— The same, bound with Portrait. (Edition No. 9995)... .. net	0 7 6
CRAMER, J. B. 42 Studies. Revised, as to the proper mode of Practising them, etc., by E. Pauer. E. 4 Books each	0 6 0
— 60 Studies. Selected, Revised, and the Fingering Supplemented by E. Pauer. With Portrait. (Edition No. 8106). Bound net	0 10 6
— Useful Extracts for the Pianoforte, consisting of Scales in the major and minor keys, Exercises, etc. net	0 8 0
— The Pupil's Daily Exercise net	0 3 0
CZERNY, C. Op. 261. 101 Exercises or Elementary Studies, complete... .. net	0 7 6
— Or in 2 Books each	0 4 0
— Op. 299. The School of Velocity on the Pianoforte, complete net	0 10 6
— Or in 3 Books each	0 4 0
— Op. 337. 40 Daily Studies, for the attainment of a good style and freedom in execution, complete... .. net	0 10 0
— Or in 2 Books each	0 5 0
— First Instructor in Pianoforte Playing (Premier Maître de Piano). 3 Books. (Edition No. 8124, 6, 7)... .. each, net	0 1 0
DOEHLE, TH. Op. 30. 12 Grand Studies net	0 12 0
ENGEL, CARL. Pianoforte School for Young Beginners. (8126). E. net	0 6 0
— The same in Four Parts. E. (8126a-d) each, net	0 1 6
— The same, bound in cloth net	0 9 0
GURLITT, C. The First Lessons. 34 Short Pieces. Op. 117. E. — Grateful Task (Erholungsstunden). 26 Original Pieces in all the major and minor keys, the melodies constructed upon the five notes, for Pianoforte Duet. Op. 102. 3 Books each	0 4 0
— Blüten und Knospen (Buds and Blossoms). 12 small Pieces designed as Introductory Studies. Op. 107. C. (8147) net	0 2 0
HELLER, STEPHEN. Op. 29. La Chasse. (Pauer)... .. net	0 3 0
— Op. 96. Grande Etude de Concert net	0 4 0
HENSELT, A. Op. 6. The Fountain. Etude. (Pauer) net	0 3 0
— Op. 13. La Gondola. Etude. (Pauer) net	0 3 0
— 12 Grand Characteristic Studies. Op. 2. Revised by E. Pauer. (8166) net	0 2 6
HERZ, H. Exercises and Scales net	0 4 0
— Singly: Exercises, 25. Scales net	0 2 0
— Collection of Scales, Exercises, &c. Revised by L. Köhler. E. (8171) net	0 1 0
— Scales and Exercises. Augmented and Revised by John Farmer. With English and French Text. C. (8172) net	0 1 0
HUMMEL, J. N. 10 Etudes (Chosen from his Works by Czerny.) E. net	0 3 6
HUENTEN, F. Elementary Exercises. 2 Books. E. each	0 3 0
JENSEN, A. Romantic Studies. A Cycle of 17 Pianoforte Pieces. Op. 8. 2 Books. (8185a, b). C. each, net	0 1 6
KALKBRENNER, F. 12 grand Studies. (Pauer.) E. net	0 10 0
— Indispensable Scales in the four positions, and in all major and minor keys. E. net	0 2 0
KIRCHNER, TH. Preludes. Edited by John Farmer (Harrow Music School Series). 2 Books. (8197a, b). C. each	0 1 0
KOEHLER, L. Studies, Revised by E. Pauer. E. — Book I. First Studies, forming a basis of execution net	0 5 0
— Book II. Daily Task for Advanced Pupils. Exercises on runs through all major and minor keys, intended for an equal development of both hands, in place of the usual Scale Exercises net	0 5 0
— Book III. New School of Velocity for practice in brilliant passage playing. First Part net	0 9 0
— Book IV. Idem. Second Part net	0 9 0
— Books V. and VI. Special Studies for Piano Tuition, progressing from moderate execution up to concert proficiency each net	0 7 6
— Op. 289. 30 Studies on English, Scotch, Irish, and Welsh Melodies. 4 Books each	0 5 0
KRUG, D. Short Practical Course of Pianoforte Playing. E. net	0 4 0
KULLAK, TH. Hints on the Art of Modern Pianoforte Playing to be used with Moscheles' and Cramer's Studies. E. (8205) net	0 2 0
LAHMEYER, C. Daily Exercises. E. (8211) net	0 1 0
LEE, MAURICE. Etudes Chantantes. C. 2 Books. (8215a, b) each	0 1 0
LOESCHHORN, A. Op. 118. Studies for the Development of the higher technique. 3 Books each	0 6 0
MAYER, CHARLES. Op. 31. 6 Studies. (Pauer) net	0 9 0
— Or singly: Nos. 1 to 5, each 2s. 6d.; No. 6 net	0 3 0
MENDELSSOHN, Study in F minor. Edited by E. Pauer net	0 1 0
MOSZKOWSKI, M. 3 Concert Studies. Op. 24. E. (8247) net	0 2 0
NEW GRADUS AD PARNASSUM. 100 Studies for the Pianoforte, Selected. Revised by E. Pauer. net	0 10 0
Sect. A. Scales and Velocity Edt. No. Net.	
— B. Studies in Thirds and Sixths	8331 0 7 6
— C. School of the Shake	8332 0 10 0
— D. School of the Arpeggio	8333 0 5 0
— E. Wrist Studies	8334 0 10 0
— F. School of Octaves	8335 0 2 6
— G. Studies in Chords	8336 0 5 0
— H. Extensions in Arpeggio Chords	8337 0 2 6
— I. School of Staccato	8338 0 2 6
— K. School of Legato	8339 0 7 6
— L. School for the Left Hand	8340 0 2 6
— The same Works singly in 100 numbers. See separate list.	8341 0 10 0
NICODÉ, J. L. Op. 12. Deux Etudes (c sharp minor, and c minor) net	0 4 0
— Op. 21. Trois Etudes (F sharp minor, F major, and D minor) net	0 6 0
PACHER, J. A. Le Rousseau. Etude de Salon net	0 4 0
PAUER, E. TRAINING SCHOOL. Compiled for the purpose of Training the Pupil in the Elementary Stages to Concert Playing. E. net	0 10 0
Section A—Studies:—	
First Step. Fifty very easy Studies in c major (Treble Clef) followed by Ten easy Studies in c major (Treble and Bass Clef) net	0 5 0
Second Step. 24 Preparatory Five-Finger Exercises, followed by 18 Studies of Velocity net	0 5 0
Third Step. Exercises and Studies on the Shake and the Arpeggio net	0 5 0
Fourth Step Daily Practice, followed by 11 Classical Studies net	0 5 0
Section B—Lessons.	
First Step. Fifteen very easy Pieces in c major (in Treble Clef) followed by Nine easy Pieces in c major and a minor (in Treble and Bass Clef) net	0 5 0
Second Step. Twenty easy Pieces in G, F, D, B flat, and A minor net	0 5 0
Third Step. Eighteen Pieces in F flat major, A major, c minor, and F sharp minor net	0 5 0
Fourth Step. Pieces by Clementi, Mozart, Dussek, Kuhlau, and Schubert net	0 5 0
Section C—Recreations.	
First Step. Thirty-two National Airs in c major (Treble Clef) followed by Eight National Airs in c major and c minor (Treble Clef) net	0 5 0
Second Step. "20 Old Dances" (Allemande, Anglaise, Bourrée, Les Buffons, Chaconnes, Courante, Forlane, Gaillarde, Gavotte, Gigue, Hornpipe, Muet, Musette, Passecaille, Passepied, Pavane, Polonaise, Rigaudon, Sarabande, Tambourin)... .. net	0 5 0
Third Step. 28 Modern and National Dances (Waltz, Syrian Dances, Ländler, Mazurka, Fandango, Monferrina, Tarantelles, &c.) net	0 5 0
THE CULTURE OF THE LEFT HAND. A Collection of Useful and Practical Exercises for giving strength, firmness, independence, and suppleness, to the left hand:—	
Book I. 185 short Five-Finger Exercises for Daily Practice. 46 Exercises by Hermann Berens net	0 5 0
Book II. Moderately difficult Studies by Greulich, L. Berger, H. Berens, Czerny, Pauer, &c., for the Left Hand only net	0 7 6
Book III. Studies for the two hands, with special regard to the Left Hand net	0 7 6

(Continued on page 167.)

Studies and Exercises for the Pianoforte (continued):—

PLACHY, Op. 101. Review of the major and minor keys, <i>£ s. d.</i>	
represented in 24 Studies:—	
Book I.	0 3 0
Book II.	0 3 0
PRUDENT, E. L'Hirondelle. Etude. Revue et doigtée par E. Pauer	
RHEINBERGER, JOSEPH. Op. 9. Concert Studies	0 4 0
— Etude	0 3 0
RUMMEL, J. Ten Etudes	0 7 0
SCARLATTI, D. 50 Harpsichord Lessons. Fingered by E. Pauer. Bound in cloth (8379), net, 6s. 6d. E. ... net	0 4 0
SCHARWENKA, X. Studies and Preludes. 2 Books. ... each	0 4 0
Separately, Staccato Study, in <i>£ flat</i>	0 3 0
SCHMITT, A. 6 Studies. Edited by Robert Barnett	0 4 0
— Studies	0 9 0
Part I. Preparatory Exercises	0 3 0
Part II. 20 Studies	0 6 0
SCHUMANN, R. Op. 3. Etudes d'après les Caprices de Paganini. (Pauer.) 8vo. (6403) ... net	0 1 0
— Op. 10. Six Studies after Paganini's Caprices. (Pauer.) (6410) ... net	0 1 0
— Op. 13. Etudes en Forme de Variations. (Pauer.) (6413) ... net	0 1 0
— Op. 56. Six Studies for the Pedal Piano. (Pauer.) (6428) ... net	0 9 0
STEIBELT. 48 Studies. 4 Books. E. (8447—d) each, net	0 1 0
WOLLNHAUPT, H. A. Study of Velocity. Revised and Fingered by E. Pauer.	0 2 6

London: AUGENER & CO., Newgate Street and Regent Street.

RICHARD WAGNER.

PIANOFORTE SOLO.

BRISAC, JULES. Spinning Song, from "Flying Dutchman" ...	0 4 0
CLARK, SCOTSON. "Lohengrin," Transcription ...	0 4 0
DORN, EDOUARD. "Flying Dutchman," "Lohengrin," "Rienzi," and "Tannhäuser" ... each	0 4 0
D'OURVILLE. Wolfram's Song, from "Tannhäuser" ...	0 3 0
EYKEN, G. J. von. "Tannhäuser." Easy Fantasia ...	0 3 0
— "Lohengrin." Easy Fantasia ...	0 3 0
HERMANN, F. Spinning Song, from "Flying Dutchman" ...	0 2 6
KOEHLER, L. "O du mein holder Abendstern" ("Tannhäuser"). Op. 293, No. 7. ...	0 3 0
KRUG, D. Romance, from "Tannhäuser." Op. 255, No. 2 ...	0 3 0
— Opera Library (easy). No. 25, "Tannhäuser," 2s.; No. 39, "Lohengrin" ...	0 2 0
LEE, MAURICE. "Tannhäuser." Op. 38. Fantasia ...	0 3 0
LISZT, F. Grande Marche, from "Tannhäuser" ...	0 2 6
— Romance, from "Tannhäuser." Edited by E. Pauer ...	0 2 6
— Pilgrim's Chorus, from "Tannhäuser" do. ...	0 3 0
— Spinner's Song, from "Flying Dutchman." Edited by E. Pauer ...	0 4 0
— Elsa's Dream and Lohengrin's Reproof. Edited by E. Pauer ...	0 3 0
— Elsa's Bridal Procession to the Cathedral do. ...	0 3 0
— Epithalamium and Bridal Song do. ...	0 5 0
— Isolde's Liebestod ...	0 4 0
RAFF, JOACHIM. "Lohengrin" ...	0 5 0
SMITH, BOYTON. "Tannhäuser." Illustration ...	0 4 0
SPINDLER, F. Op. 94. "Tannhäuser," by R. Wagner. Transcriptions, Revised by E. Pauer:—No. 1, Pilgrim's Chorus; 2, Romance, "O du mein holder Abendstern"; 3, Tannhäuser's Song; 4, Wolfram's Song, "Als du im kühnen Sange"; 5, March and Chorus; 6, Wolfram's Song each	0 3 0
— Op. 122. "Flying Dutchman," by R. Wagner. Transcriptions, Revised by E. Pauer:—No. 1, Spinner's Song, "Summ' und brummt' du gutes Rädchen"; 2, Sailors' Chorus, "Steuermann! Lass die Wacht"; 3, Ballad, "Traff ihr das Schiff im Meere an"; 4, Duet, "Mein Herz voll Treue"; 5, Duet, "Ach ohne Weib und Kind" ... each	0 3 0
WAGNER, R. First Album Leaf in c ...	0 3 0
— Friedens Marsch from Rienzi, Revised by E. Pauer ...	0 2 6
— March from "Tannhäuser," Transcribed by Hans von Bulow ...	0 2 0
— March from "Tannhäuser," easy Arrangement by Eyken ...	0 3 0
— Wedding March, from "Lohengrin," easy Arrangement by Eyken ...	0 3 0
— Overtures. Arranged from the Orchestral Scores by E. Pauer:—	
— "Der Tannhäuser" (No. 30) ...	0 4 0
— "The Flying Dutchman" (No. 31) ...	0 4 0
— "Rienzi" (No. 32) ...	0 4 0
8476 — 3 Overtures, Transcribed by E. Pauer, in 1 Vol. net	0 2 0
8476a, b, c or singly, each ...	0 1 0
8469 WAGNER-LISZT ALBUM. Favourite Pieces from R. Wagner's Operas. Transcribed for the Pianoforte by F. Liszt. Edited by E. Pauer. In One Vol. ... net	0 2 0

PIANOFORTE DUETS.

DORN, EDOUARD. "Lohengrin" ...	0 5 0
— "Tannhäuser" ...	0 5 0
HERMANN, F. Bridal Song, from "Lohengrin" ...	0 3 0
— Sailors' Chorus, from "Flying Dutchman" ...	0 3 0
— March, from "Tannhäuser" ...	0 3 0
— Elsa's Bridal Procession, from "Lohengrin" ...	0 3 0

Richard Wagner (continued):—

LISZT, F. Epithalamium and Bridal Song, from "Lohengrin." Revised by E. Pauer ...	0 6 0
RITTER, E. W. "Lohengrin" ...	0 4 0
— "Tannhäuser" ...	0 4 0
— "Flying Dutchman" ...	0 4 0
WAGNER, R. Friedensmarsch, from "Rienzi" ...	0 3 0
— March, from "Tannhäuser" ...	0 3 0
— Do. do. easily, by Eyken ...	0 4 0
— Wedding March, from "Lohengrin," by Eyken ...	0 4 0
— Overtures. Transcribed from the Full Scores by E. Pauer:—	
— "Der Tannhäuser" (No. 30) ...	0 7 0
— "The Flying Dutchman" (No. 31) ...	0 7 0
— "Rienzi" (No. 32) ...	0 7 0

HARMONIUM.

LÖW, JOS. Transcriptions for Harmonium and Pianoforte:—	
8786i — "Flying Dutchman" ... net	0 1 6
8786k — "Lohengrin" ... net	0 1 6
8786f — "Rienzi" ... net	0 1 6
8786m — "Tannhäuser" ... net	0 1 6
WAGNER-ALBUM, for Harmonium Solo, by Jos. Löw:—	
8794a — Vol. I., "Tannhäuser" ... net	0 1 6
8794b — Vol. II., "Fliegende Holländer," "Lohengrin," and "Tristan" ... net	0 1 6

VIOLIN AND PIANOFORTE.

758a RITTER. "Lohengrin" ... net	0 0 8
759a — "Tannhäuser" ... net	0 0 8
758a — "Flying Dutchman" ... net	0 0 8
WAGNER, R. Album Leaf, Transcribed by Fr. Hermann ...	0 3 0

VIOLONCELLO AND PIANOFORTE.

758b RITTER. "Lohengrin" ... net	0 0 8
759b — "Tannhäuser" ... net	0 0 8
758b — "Flying Dutchman" ... net	0 0 8

FLUTE AND PIANOFORTE.

758c RITTER. "Lohengrin" ... net	0 0 8
759c — "Tannhäuser" ... net	0 0 8
758c — "Flying Dutchman" ... net	0 0 8

WAGNER, R. Songs with English and German Words:—	
"Dost thou not breathe" (Athmest du nicht), from "Lohengrin": No. 1, in c, 2s. 6d.; No. 2, in a ...	0 2 6
Elizabeth's Prayer, from "Tannhäuser" ...	0 2 6
Elizabeth's Song, from "Tannhäuser" ...	0 3 0
The Helmsman's Song, from "The Flying Dutchman" ...	0 3 0
Lonely when Hours were Darkling (Elsa's Traum, "Einsam in trüber Stunde"), from "Lohengrin" ...	0 2 6
The Messenger of Peace (Arie des Friedensboten), from "Rienzi" ...	0 3 0
O thou sublime sweet Evening Star (O du mein holder Abendstern), from "Tannhäuser" ...	0 2 0
Prayer (Gebett), from "Rienzi" ...	0 3 0
Sound forth Thy Praise (Dir Töne Lob), from "Tannhäuser" ...	0 2 0
Spinners' Song (Spinnerlied), from "The Flying Dutchman" ...	0 3 0
The Young Shepherd's Song (Canzone del Pastore), from "Tannhäuser." With German and Italian words ...	0 3 0
Wolfram's First Song, from "Tannhäuser," for Bass ...	0 3 0
— Italian Songs:—	
Canzone ad espéro, from "Tannhäuser" ...	0 3 0
Canzone del Pastore, from "Tannhäuser." With German and Italian words ...	0 3 0
Erik's Cavatina, from "Il Vascello Fantasma" ...	0 2 0
Pregiera d'Elisabetta, from "Tannhäuser." In F ...	0 3 0
The same, in D ...	0 3 0

London: AUGENER & CO., Newgate Street and Regent Street.

JOACHIM RAFF. Piano Works:—

No. 1. Am Loreley Fels ...	0 4 0
No. 2. Fabliau ...	0 3 0
No. 3. Lohengrin, by R. Wagner ...	0 5 0
No. 4. Freischütz, by Weber ...	0 4 0
No. 5. Sonnambula, by Bellini ...	0 4 0
No. 6. Minuet ...	0 3 0
No. 7. Romance ...	0 3 0
No. 8. Fleurette, Romance ...	0 2 0
No. 9. Ranz des Vaches ...	0 3 6
No. 10. Manon, Rondinetto ...	0 3 0
No. 11. Après le Coucher du Soleil. Meditation ...	0 3 0
No. 12. The Torrent. Study ...	0 4 0
No. 13. Valse-Caprice ...	0 4 0
No. 14. Gavotte ...	0 3 0
No. 15. Nocturne ...	0 3 0
No. 16. Berceuse ...	0 3 0
No. 17. L'Espiegle. Valse-Improvisu ...	0 4 0
No. 18. Tarantella (Les Pêcheuses de Prociida) ...	0 5 0
8346a RAFF-ALBUM. Vol. I. (Manon. Après le coucher. Ranz des Vaches. Fleurette. Romance. Minuet) net	0 1 0
8346b — Vol. II. (Nocturne. Cavatine. Le Torrent. Am Loreley Fels. Gavotte) ... net	0 1 0
8600 RAFF, J. Tarantelle ... net	0 1 0

London: AUGENER & CO., Newgate Street and Regent Street.

NOVELTIES Pub-lished July 1st, 1884, by AUGENER & CO., Newgate Street and Regent Street, London.

- PIANOFORTE SOLOS.**
- 8166 HADOW, W. H. Sonatina in B flat ... net 0 3 0
HENSELT-ALBUM. Favoured Pieces by Adolf Henselt.
(Chanson d'amour. La Fontaine. La Gondola. Chanson
de Printemps. Repos d'amour. Si oiseau j'étais. Berceuse.
Petite Valse) ... net 0 1 0
LICHTNER, H. A Winter Tale. Conte d'hiver. Caprice
à la Polka ... net 0 4 0
LICKL, C. G. Evening Bells. Les Cloches du Soir. Idylle
LOESCHHORN, A. Etudes Progressives pour le Piano,
destinées à perfectionner le mécanisme des doigts et
l'exécution :—
6540 Etudes caractéristiques pour les avancés. 3 Books, each, net 0 1 6
6541 SCHARWENKA, X. Op. 44. Valses. ... net 0 5 0
6542 SIMMONS, E. K. Raguet Galop ... net 0 3 0
- PIANOFORTE DUETS.**
- 8531 CONCORDIA. "Handel." 6 Duets (E. Pauer) .. net 0 1 0
MOSZKOWSKI, M. Op. 23. From Foreign Parts (Aus
aller Herren Länder). Suite de six pièces caracté-
ristiques : No. 4. Poland (Polen), 3s.; No. 5. Italy (Italien),
4s.; No. 6. Hungary (Ungarn) ... net 0 3 0
- ORGAN.**
- 8715 BEST, W. T. Cecilia. A Collection of Organ Pieces in
diverse styles. Book XV. Twelve short Preludes on Old
English Psalm Tunes ... net 0 1 0
- INSTRUMENTAL.**
- 7603 COURVOISIER, C. Exercices de doigts (systematiques).
7322 HERMANN, FR. Album pour Violon et Piano. Vol. V.
(Nicodé, Barcarole; Gade, Springflower; X. Scharwenka,
Phantasie; Chopin, Mazurka; Henselt, La Fontaine;
David, Etude; Rubinstein, Romance; Volkmann, Hun-
garian Sketch; Spohr, Alla Tedesca; and Reinecke,
Tears). Net ... net 0 2 0
- VOCAL.**
- ARMSTRONG, A. E. Barcaruola. Canzone, No. 1 in F,
4s.; No. 2 in E flat ... each 0 4 0
13536 BERINGER, R. Cupid's Lottery. Chorus for three ladies'
voices ... net 0 0 4
M'CLINTOCK, S. Dawn Song ... net 0 3 0

The following Music has appeared in "Our Music Pages"
of the MONTHLY MUSICAL RECORD, Vol. XIII.:—

1883.
No. 145. January. Gade, N. W. Frühlingsblumen (Spring Flowers),
No. 3.
No. 146. February. Scharwenka, X. Tanz-Capricen No. 1, "Menuetto,
French Rounds and Nursery Rhymes, "Punchinello."
No. 147. March. Beethoven Sketches.
Wagner, R. Album-Leaf, in c.
No. 148. April. Beethoven Sketches (concluded).
Gurlitt, C. Sonatina in F, Op. 124, No. 2 (Piano
Duet), "Largo."
Wagner, R. Kraft-Liedchen.
No. 149. May. Abt, F. "The Golden Link." Cantata for Female
Voices. No. 6, Choral Recit. (Noontide). No. 7,
Ballad. Soprano and Chorus.
No. 150. June. Nicodé, J. L. Italienische Volkstänze und Lieder.
Op. 13, No. 3, "Barcarole."
Illustrations: J. L. Nicodé's "Andenken an Robert
Schumann," 6 Phantasiestücke, Op. 6.
No. 151. July. Abt, F. The Forest is my Delight. Trio for
Female Voices. Op. 599, No. 4.
No. 152. August. Moszkowski, M. From Foreign Parts. Op. 23,
No. 2, "Germany." Transcribed for Pianoforte
Solo by E. Pauer.
No. 153. September. Reinecke, C. Les Phalènes, Op. 172, Nos. 6 and 8.
No. 154. October. Nicodé, J. L. Ein Liebesleben. Op. 22, No. 1,
Erste Hegehung.
Gurlitt, C. Petite Suite de Danses. Op. 127, No. 1,
"Polonaise."
No. 155. November. Mendelssohn. March from the "Wedding of
Camacho." Transcribed by E. Pauer.
No. 156. December. Illustrations from Mathys Lussy's "Le Rythme
Musical."
Abt, F. The Isle of Song. Cantata for Femae
Voices. No. 7. Song (Contralto) "Sweet Spirits
who."

The complete Vol., net, 3s.; or Single Numbers, with 20 pages Text, post
free, 2d.

AUGENER & CO., Newgate Street and Regent Street, London.

Now Ready.

NEW CATALOGUE OF PETERS' EDITION,
1884, containing 4,000 Vols., at REDUCED PRICES. Sole
Agents, AUGENER & CO., Newgate Street and Regent Street.

Published by Messrs. AUGENER & CO., 86, Newgate Street, in the City of London. Printed by CASSKELL & COMPANY, Limited, Belle Sauvage
Works, Ludgate Hill, London, E.C.

NEW MUSIC Published during last Month. To
be had of AUGENER & CO., Newgate Street and Regent
Street, London:—

FULL SCORE.

GRÉTRY. Œuvre. Vol. II. "Lucile." Comédie... net 21 0

PIANOFORTE SOLO.

BRÜLL, I. 2 Klavierstücke. No. 1. Gavotte, 3s.; No. 2. Phan-
tasiestück
CZIBULKA, A. Sans-souci. Gavotte ... net 2 0
— Pensée hongroise ... net 1 0
MICHAELIS, TH. Egyptischer Zapfenstreich ... net 1 6
— Fanfare des Cuirassiers. Galop Militaire ... net 1 6

ORGAN.

BECKER, A. Prelude and Fugue in D minor... net 2 0

JUST PUBLISHED.

NEW LIBRARY CATALOGUE of 10,000
VOCAL WORKS.

SONGS.	CONTENTS.
Songs ...	8,300
Vocal Duets ...	1,000
Vocal Trios ...	450
Song with Pianoforte and another instrument	250

300 pages. Price, in boards, net, 1s. 6d.

AUGENER & CO.'S MUSIC LIBRARY, 81, Regent Street (close to
St. James's Hall), London, W.

SUNDAY MUSIC.—A Collection of 100 Short

Pieces extracted from the Works of the most celebrated Composers
(Astorza, Bach, Beethoven, Bortniansky, Cherubini, Corelli, Crotch,
Dussek, Field, Handel, Hasse, Haydn, Hiller, Hummel, Lotti, Marcello,
Mendelssohn, Mozart, Pergolesi, Schubert, Schumann, Stradella, &c.).
Selected, Arranged for the Pianoforte, and Revised by E. PAUER.
Complete with Chromo-litho. (8296), bound, gold sides and edges, net,
10s. 6d.; in paper cover, net, 7s. 6d.; or in 3 Books, each, net, 3s.

TO SCHOOLS. Just published.

CATALOGUE OF WORKS suitable for PUBLIC
PERFORMANCE at the Breaking-up of Schools, Musical
Parties, &c.

AUGENER & CO., School Department, 86, Newgate Street, London.

"THE MONTHLY MUSICAL RECORD."

SUBSCRIPTIONS PER ANNUM (Free by Post):—

Postal Union (Europe and America)	s. d.
...	2 6
Australia and Foreign Colonies	s. d.
...	3 0

The Scale of Charges for Advertisements in reference to musical matters is
as follows:—

PER PAGE	£ s. d.
8 IN. BY 3	2 16 0
4 IN. BY 3	1 10 0
2 IN. BY 3	0 16 0
1 IN. BY 3	0 9 0

Smaller Advertisements at the rate of 1s. per line.

CONTENTS.

- PAGE
145. FR. NIECK'S "CONCISE DICTIONARY OF MUSICAL TERMS.
148. EXCERPTS FROM AND REMARKS ON WAGNER'S PROSE WRITINGS.
BY FR. NIECKS. (Continued.)
149. CHRONOLOGICAL TABLES AND THEIR MATERIAL. BY E. PAUER.
(Continued). "ITALIAN, SPANISH, AND FRENCH ORGANISTS."
151. GERMAN OPERA AT COVENT GARDEN.
152. FOREIGN CORRESPONDENCE: LIPZIG, VIENNA.
153. CORRESPONDENCE.
154. REVIEWS.
155. OUR MUSIC PAGES: J. S. BACH, "MARCH;" CORELLI, "GIGA;"
VOLKMAN, "IN THE CHAPEL," PIANO SOLO, ARRANGE-
MENTS BY E. PAUER.
161. CONCERTS: PHILHARMONIC; RICHTER; SIR JULIUS BENEDICT;
MAX PAUER; CAMBRIDGE UNIVERSITY; MISCELLANEOUS.
163. MUSICAL NOTES.
165. TRADE AND PROFESSIONAL ADVERTISEMENTS. SCHOOL PRIZES, &c.
166. STUDIES AND EXERCISES FOR THE PIANOFORTE.
167. RICHARD WAGNER'S MUSIC. RAFF.
168. AUGENER & CO.'S NOVELTIES. FOREIGN NOVELTIES.